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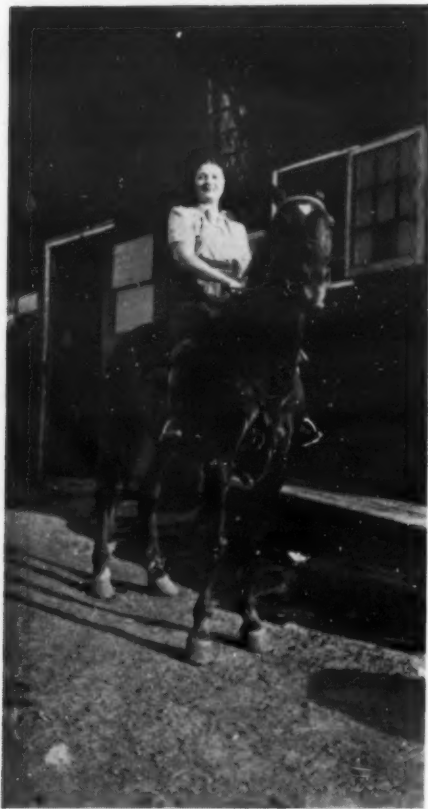
DETROIT



FRITZ BUSCH

SEPTEMBER, 1941

AS SUMMER WANES



Stella Roman, Metropolitan Soprano, Takes Part of Her Vacation in the Saddle



At His Connecticut Farm, James Melton, Late of Georgia, Proves That, for a Tenor, He Knows His Melons



Eleanor Steber, on a Fishing Trip Far from the Metropolitan. The Catch in the Soprano's Hand Is the Score of 'Faust'



Shown with Mobley Lushanya, Soprano, Is Former Senator Thomas Gore of Oklahoma



Pierre Luboshutz and Genia Nemenoff (Mrs. Luboshutz) with Marks Levine of the NBC Concert Service at Stockbridge, Mass.



For This We Have Daughters! Reginald Stewart, Pianist and Conductor, with Two of His Very Own at a Farm in Ontario



Violinist and Cowgirl, Too! This Is Carroll Glenn and the Locale Is Idaho



With Pipe and Pooch, Arthur Kent, Metropolitan Bass-Baritone, at Copeake, N. Y.



It's Tennis in California for Shura Cherkassky. His Unseen Opponent Is Josef Hofmann

GRANT PARK SEASON IS COMPLETED IN CHICAGO

Lange Leads Chicago Symphony in First Appearance in Summer Series—Philharmonic Plays under Czerwonky

Many Soloists Heard

Conductors Include Steindell, Malko, Weber, Bolognini, Kopp, Bojanowski, Shield, Bigali, Petrillo and Others—Record Crowds Attend Concerts

CHICAGO, Sept. 10.

THE Chicago Symphony, under Hans Lange's direction, made its first appearance at Grant Park this Summer on Aug. 4. Mr. Lange opened the concert with a spirited reading of Mendelssohn's Overture to 'Ruy Blas,' followed by 'A Short Serenade' by Mozart, Debussy's 'Afternoon of a Faun,' and The Prelude and 'Liebestod' to Wagner's 'Tristan and Isolde.'

The second half of the program was devoted to Beethoven's 'Eroica' Symphony. During the Funeral March of this work rain drops began to descend, and they increased in size every minute. Members of the audience refused to mind them, however. Some put up umbrellas, others arrayed themselves in newspapers. Only a few scurried away from the park. There was a cumulative power about the performance of the symphony, each phrase proceeded so inevitably into the following phrase that it was impossible to hear the first without waiting to hear the next also. It was the same with each of the movements; and therefore thousands of thoroughly dampened people remained throughout.

On Aug. 5 the Chicago Philharmonic Orchestra, conducted by Richard Czerwonky, appeared at the Grant Park Band Shell. Brier Stoller, soprano, was soloist. She sang 'Porgi Amor' from Mozart's 'Marriage of Figaro' and the Jewel Song from Gounod's 'Faust.' The purely orchestral items on the program included a 'Serenade' by Czerwonky, Symphony No. 1 in G Minor by Kalinikoff, and shorter compositions by Pixley, Richard Strauss, Saint-Saëns and Chabrier.

Lange Conducts Romantic Program

Hans Lange and the Chicago Symphony returned to the Grant Park Band Shell on Aug. 6. This time the atmospheric conditions were excellent. Mr. Lange successfully guided the orchestra through a program of romantic music. Brahms' 'Tragic' Overture, which opened the concert, followed by the Entr' Acte, in B Flat from Schubert's 'Rosamunde,' in which the woodwinds did their part most commendably. Next, Mr. Lange presented one of his specialties, Elgar's 'Variations on an Original Theme.' The second half of the concert was devoted to an interest-sustain-

(Continued on page 12)

Metropolitan Engages Beecham; Maria Markan Added to Roster



Sir Thomas Beecham

ALTHOUGH not directly announced by the Metropolitan, it has become known that Sir Thomas Beecham, British conductor, has been engaged to conduct opera performances for a period of six weeks in the company's 1941-42 season. His appearances will be divided between the months of January, February and March and are expected to total between ten and fifteen performances. 'Carmen,' restaged and restudied and 'Le Coq d'Or' have been mentioned as likely to be entrusted to him.

Unsupported rumors credit Arturo Toscanini with possible guest appearances at the opera in three Wagnerian works, 'Die Meistersinger,' 'Götterdämmerung' and 'Tristan und Isolde,' as well as with the Philharmonic-Symphony. Neither organization has given any indication of there being the slightest basis for the reports.

Though silent with regard to Sir Thomas, the Metropolitan announced in a press release on Aug. 28 that Maria Markan, twenty-six-year-old Icelandic soprano, has been engaged for the 1941-42 season.

The daughter of native Icelanders, Miss Markan was born in 1915, at Olafsvik. She displayed musical aptitude as a child of eight and was sent to Reykjavik, capital of Iceland, where her family encouraged her in further musical studies. She abandoned the idea of this career when she was fourteen, preferring to become a trained nurse and went to Oslo, but the hospital refused her because of her age. With her brother she went to Berlin, heard her first operas and concerts there, and began a serious study of music with Mrs. Schmuscker, with whom she worked for two years.

Returning to Iceland, she was heard in concert there, and in 1932 was chosen to represent her country to sing at



Maria Markan, Soprano

music festivals in Stockholm and Oslo. These were followed by concerts and recitals in Copenhagen. Returning to Berlin in 1934 she continued her musical studies and gave her first recital in Germany, in Hamburg. In Berlin she made an opera audition and was engaged at the Schiller Theatre in 1935-36.

Sang at Glyndebourne

In Germany, and later in Denmark, Maria Markan appeared as a leading soprano, singing such roles as Agathe in 'Der Freischütz'; Leonora in 'Il Trovatore'; the Queen of the Night in 'The Magic Flute'; Santuzza in 'Cavalleria Rusticana'. While at the Royal Theatre in Copenhagen she was heard by Fritz Busch, conductor, who engaged her to sing the Countess in 'The Marriage of Figaro,' in the Glyndebourne Opera Festival in England.

At the conclusion of this, she went to Australia for a series of over fifty re-

(Continued on page 16)

NEW YORK ASSURED OF LIVELY SEASON IN CONCERT HALLS

Philharmonic-Symphony Lists Opening Program of Its Centennial Year To Be Led by Leopold Stokowski

Announce Bookings

Carnegie Hall, Opening in October, and Town Hall, in September, Release Names of Artists and Organizations Scheduled to Appear

WITH all indications pointing to a lively season in New York and elsewhere, Carnegie Hall and Town Hall have given out partial lists of events up to the first of November of the 1941-42 music year, and the New York Philharmonic-Symphony has announced the first program of the centennial year, to be given on the night of Thursday, Oct. 9, under the leadership of Leopold Stokowski, first of a long series of guest conductors.

Owing to re-decorating throughout, the Town Hall is not available until Sept. 20, when the season's first concert will be given there by the Workmen's Circle. The hall has been filled with scaffolding throughout the Summer for the first painting it has had since its opening in 1921. Carnegie Hall, too, has undergone refurbishing in preparation for its fifty-first season.

Mr. Stokowski has chosen for the Philharmonic-Symphony opening concert Beethoven's Fifth Symphony, which was played at the society's original concert in the Apollo Rooms on lower Broadway on Dec. 7, 1842, conducted by Ureli Corelli Hill, its founder. Mr. Stokowski will also give his transcription of Bach's D Minor Organ Fugue and an Andante Sostenuto from the same composer's 'A Minor Violin Sonata'; the first New York performance of Henry Cowell's 'Tales of Our

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STOKOWSKI TO LEAD THE NBC SYMPHONY

Succeeding Toscanini, He Will Conduct Eight Concerts on Tuesday Nights

Leopold Stokowski has been engaged by the National Broadcasting Company to conduct the NBC Symphony for the 1941-42 season in a series of eight Tuesday night broadcasts.

Niles Trammell, president of NBC, who made known the engagement on Sept. 9, said: "Arturo Toscanini, having completed his contract with the National Broadcasting Company which covered four consecutive seasons, ex-

pressed the wish not to undertake at present any further commitments, as he feels the need for rest. However, we hope that Maestro Toscanini may decide at a later date to conduct the NBC Symphony Orchestra in a number of concerts."

Mr. Stokowski will conduct the NBC Symphony in four concerts on Nov. 11, 18 and 25, and will conclude its season with four more, on March 24 and 31 and April 7 and 14. He plans to include at least one new American work on each program. Opening on Oct. 7, the Tuesday night broadcasts will continue for 28 weeks. They formerly were given on Saturdays.

Quaker City Foresees Active Season

Philadelphia Orchestra Lists Schedule for Forty-second Year — Local and Visiting Opera Companies Prepare Busy Calendar — Instrumental and Choral Groups List Plans

PHILADELPHIA, Sept. 10.

WITH the announcement of plans by the Philadelphia Orchestra and other local organizations, Philadelphia's 1941-42 musical season promises to be one of the most active and interesting in recent years. Entering its forty-second year, the Orchestra will give twenty-eight pairs of Friday afternoon-Saturday evening concerts in its regular Academy of Music series, beginning Oct. 3 and 4. Ten Monday night concerts are also projected (the first on Oct. 6) and there will be a continuation of the Concerts for Youth with six programs scheduled.

Eugene Ormandy, the Orchestra's musical director and conductor, will lead most of the season. Engaged as guest-conductors are Sir Thomas Beecham and Sir Ernest MacMillan, the former scheduled for two weeks in November and December, and the latter, for a week in February. Saul Caston, associate conductor, will direct a pair Nov. 14-15. Among special features forecast by Mr. Ormandy are a round of Bach-Beethoven-Brahms programs, and a number of new works by contemporary composers with American stressed. Verdi's 'Requiem' with soloists and chorus to be announced, is also listed.

Soloists billed thus far include: Sergei Rachmaninoff, pianist, Oct. 17-18; Paul Wittgenstein, pianist, Nov. 14-15; Betty Humby, pianist, Dec. 5-6; Dorothy Maynor, soprano, Dec. 12-13-15; Artur Schnabel, pianist, Jan. 2-3-5; Fritz Kreisler, violinist, Jan. 9-10 and Feb. 9; Efrem Zimbalist, violinist, Feb. 27-28; Emanuel Feuermann, cellist, March 6-7-9; Nathan Milstein, violinist, March 20-21-23; and Edward Kilenyi, pianist, April 10-11-13. Lawrence Tibbett will appear in the Youth series.

In addition to its local concerts the Orchestra will be heard in a New York series of ten, a Washington series of five, and a Baltimore series of six. In addition tours are arranged which will take the organization to some thirty other cities.

Levin to Direct Opera in English

The Philadelphia Opera Company, C. David Hocker, general manager, and Sylvan Levin, artistic and musical director, will give seven-Tuesday evening performances in the Academy of Music, dates being Nov. 18, Dec. 2, Jan. 13 and 27; Feb. 10 and 24, and March 17. In order of presentation the operas are 'Faust,' 'Der Rosenkavalier,' 'Tales of Hoffmann,' 'Die Fledermaus,' the world premiere of Deems Taylor's 'Ramuntcho,' 'Cosi fan Tutte,' and 'La Boheme.' All are to be presented in English under Mr. Levin.

The Philadelphia LaScala Opera Company, Francesco Pelosi, general manager, plans nine performances for the Academy of Music: Oct. 30, Nov. 20, Dec. 11, Jan. 29, Feb. 19, April 9 and 30, and on Jan. 9 and 20. The conductorial staff comprises Giuseppe Bamboschek, Angelo Canarutto, and Herbert Fiss. The repertoire is to consist largely of standard Italian operas,

including 'Madam Butterfly,' 'Tosca,' 'La Traviata,' 'Il Trovatore,' 'Rigoletto,' 'Il Barbiere di Siviglia,' 'Cavalleria Rusticana,' 'Pagliacci,' and 'Andrea Chenier.' 'Carmen' is also announced.

The Metropolitan Opera Association schedules ten Philadelphia productions in the Academy of Music. As for many past seasons these will take place on Tuesday nights and the dates are Nov. 25; Dec. 9, 16, and 23; Jan. 6 and 20; Feb. 3 and 17, and March 3 and 10.

Awaited with interest is the American premiere of Adam Muncheimer's opera 'Mazeppa,' is to be offered in the Academy of Music under the auspices of the Paderewski Polish Chorus of this city with Walter Grigaitis conducting.

Forum Enters Twenty-first Year

Several notable musical events contribute to the attractiveness of the roster for the twenty-first season of the Philadelphia Forum, William K. Huff, executive director. As for some years past the Boston Symphony is to give its only

(Continued on page 13)

OPERAS ANNOUNCED FOR SAN FRANCISCO

'Don Pasquale' Will Begin Series Of Eleven Works on October 13

SAN FRANCISCO, Sept. 10. — Final plans for the forthcoming season of opera by the San Francisco Opera Company, Gaetano Merola, general director, have been announced following the replacement of 'Tristan und Isolde' with Kirsten Flagstad by 'Der Rosenkavalier' with Risé Stevens and Lotte Lehmann, and the substitution of Stella Roman for Mme. Flagstad in 'Tannhäuser.'

The schedule will present: Oct. 13, 'Don Pasquale' with Sayao, Schipa, Brownlee and Baccaloni. Conductor, Papi; Oct. 14, 'Der Rosenkavalier' with Lehmann, Stevens, Kipnis, Bokor, Petina, Marlowe and Laufkoetter. Conductor, Leinsdorf; Oct. 16, 'The Daughter of the Regiment' with Pons, Jobin, Petina and Baccaloni. Conductor, Papi; Oct. 18, 'Tosca' with Roman, Bjoerling, Weede, Baccaloni. Conductor, Merola; Oct. 20, 'Madama Butterfly' with Albanese, Bjoerling, Petina, Brownlee, Alvary, Cehanovsky. Conductor, Papi; Oct. 22, 'The Barber of Seville' with Sayao, Schipa, Tibbett, Baccaloni, Pinza and Petina. Conductor, Merola; Oct. 24, 'Tannhäuser' with Roman, Melchior, Huehn, Kipnis, Laufkoetter and Alvary. Conductor, Leinsdorf; Oct. 27, 'Carmen' with Swarthout, Jobin, Pinza, Albanese, Votipka and Cehanovsky. Conductor, Leinsdorf; Oct. 29, 'The Love of the Three Kings' with Moore, Kullman, Pinza, Weede. Conductor, Montemezzi; Nov. 1, 'Simon Boccanegra' with Tibbett, Roman, Jagel, Pinza, Votipka and Brownlee. Conductor, Leinsdorf.

The popular series of four works will begin on Oct. 19, with 'Rigoletto' with Tibbett, Pons, Jagel, Alvary, Petina and Cehanovsky. Papi will conduct. The other works will be 'Tosca' on Oct. 23; 'The Daughter of the Regiment' on Oct. 28, and 'Tannhäuser' on Oct. 30, all three with the same casts and conductors as in the regular series. Verdi's 'Simon Boccanegra' will have its first hearing in San Francisco.

MARJORY M. FISHER



George Engles

ASCAP ELECTS MEMBERS TO BOARD OF DIRECTORS

Twelve New Writer and Publisher Leaders Join Governing Body of Organization

The election of twelve members to the board of directors of the American Society of Composers, Authors and Publishers was made known on Aug. 26 by Gene Buck, president of the organization. The election committee included Jacques Wolfe, Al Lewis, Jerry Livingston, John Redmond, John F. Sengstack, George Simon and Larry Spier.

The new directors are divided into two groups. Writer-members include Deems Taylor, Otto Harbach, Richard Rodgers and L. Wolfe Gilbert, for a three-year term; Oley Speaks for a two-year term; and Geoffrey O'Hara for a one-year term. Publisher members include Walter S. Fischer, J. J. Robbins, R. F. Murray and J. J. Bregman for a three-year term; Gustave Schirmer for a two-year term; and A. Walter Kramer for a one-year term.

Philharmonic Centennial Stamp Urged

Albert Goldman, New York Postmaster, recently recommended to Frank C. Walker, Postmaster General in Washington, that a special stamp marking the centennial season of the New York Philharmonic-Symphony Society be considered in the Post Office Department's stamp program this year. Only once has the musical profession been honored in an issue of stamps in this country: in the famous composer series of Nevin, MacDowell, Foster, Sousa and Herbert. In a letter to Dr. Walter Damrosch the Postmaster General said the matter would receive careful consideration when the commemorative stamp schedule was being formulated.

San Francisco Opera Company to Sing in Los Angeles

LOS ANGELES, Sept. 10. — Under the local management of L. E. Behymer, its local representative, the San Francisco Opera Company will play its fifth annual engagement in the Shrine Auditorium on Nov. 3, 4, 6, 7, 8 and 9. The six operas included in the repertoire will be sung with the same casts and conductors with which they were given in San Francisco. The works announced include 'Simon Boccanegra,' 'The Daughter of the Regiment,' 'Der Rosenkavalier,' 'The Love of the Three Kings,' 'The Barber of Seville,' and 'Tannhäuser.'

ENGLES WITHDRAWS FROM NBC POSITIONS

Resigns as Vice-President and Head of Concert Services Affiliated with Company

George Engles resigned on Sept. 6 as vice-president of the National Broadcasting Company, managing director of NBC Concert Service and president of Civic Concert Service. The latter two organizations are affiliated with the National Broadcasting Company.

Mr. Engles has been associated with the National Broadcasting Company since 1928. He had previously directed his own concert bureau, which included such artists as Paderewski, Jascha Heifetz, Ernestine Schumann-Heink, Walter Damrosch and Marion Talley. In addition he was manager of the New York Symphony, conducted by Walter Damrosch, until the time of its amalgamation with the New York Philharmonic in 1928.

NBC Concert Service, of which Mr. Engles has been director since it was first established, handles the activities of a large group of concert and operatic artists, among whom are Sergei Rachmaninoff, Fritz Kreisler, Kirsten Flagstad, Gladys Swarthout, John Charles Thomas, Lauritz Melchior, Ezio Pinza, Efrem Zimbalist, Nathan Milstein, Alexander Brailowsky, Josef Lhevinne, Jarmila Novotna and Oscar Levant.

Mr. Engles will return to New York after a month's vacation on Cape Cod and intends to announce his plans then.

NEW BUREAU FORMED

Record Concerts Corporation Plans to Further Careers of Young Artists

A new bureau to further the careers of young American musicians was recently formed under the title of the Record Concerts Corporation, with Robert Speller, editor and publisher of *The Musical Record*, as president. Artists and organizations which the bureau will manage next year include Leon Barzin and a new orchestra he is organizing to be known as the American Symphony. Also on the list is the Alumni Orchestra of the National Orchestral Association.

Among the pianists are Roger Boardman, Mariana Sarrica and Howard Slayman. Singers include Helen Henry, Martha Lamson, Gertrude Ribla, Alice Howland, Elizabeth Wisor, Carlyle Bennett, John Garth and Norman Roland. The list also includes Betty Paret, harpist, and the Phil-Sym String Quartet, a group of four young winners of scholarships given by the Philharmonic-Symphony. The bureau will not charge retaining fees and expects to concentrate its efforts outside New York.

Paderewski's Sister Asks Letter of Administration for Estate

Letters of administration for the estate of Ignace Jan Paderewski, who died in New York on June 29, were applied for in Surrogate's Court on Aug. 27, by the pianist's sister, Antonina Wilkonska, now living in New York. No will has been found. It was stated that the pianist's property in New York would probably not exceed \$44,000, but that he owned real estate in Switzerland, California, Brazil and Poland. Paderewski's wife died in 1934, and Mme. Wilkonska is his only surviving relative. She asked that Sylwyn Strakacz, her brother's secretary for twenty years, be appointed administrator.

CHAUTAUQUA CONCLUDES RECORD MUSIC SEASON

Summer Program Includes Opera, Operetta, Symphony Concerts and Other Events—"Traviata", 'Bohème', 'Barber of Seville' Among Stage Productions—Stoessel Conducts New Works

CHAUTAUQUA, N. Y., Aug. 31.

WITH a brilliant recital by John Charles Thomas, baritone, accompanied by Carroll Hollister, Chautauqua has just concluded the most successful musical season in its history, the events including opera, operetta, symphony concerts (with a special series for young people), chamber music events, choral concerts, recitals, lectures—about everything that enters into the musical life of a metropolis.

Conducted by Albert Stoessel, the general musical director, and with Mischa Mischakoff as concertmaster, the Chautauqua Symphony Orchestra began the summer season with a concert in the Amphitheatre on July 17. John Gurney was the soloist. Thereafter it was heard regularly in concerts on Wednesdays, Saturdays and Sundays, a number of which were broadcast. A long list of soloists has included the following:

Ernest Hutcheson, Percy Grainger, Oscar Wagner, Frances Hall, Harrison Potter, Betty Humby, Ashley Miller, pianists; Mischa Mischakoff and Reber Johnson, violinists; Nathan Gordon, violist; Raya Garbousova and Georges Miquelle, cellists; Georges Barrere, Frederick Wilkins and James Hosmer, flutists; Susanne Fisher, Josephine Wilkens, Helen van Loon, Marjorie Phelps, Berenice Alarie, Pauline Pierce, Joan Peebles, George Britton, Donald Dame, Hugh Thompson, Gean Greenwell, Evan Evans, singers.

Series of Operas and Operettas

Of the singers, a majority also appeared as members of the Chautauqua Opera Association, which since 1929 has functioned as an operatic repertoire company and which this summer again gave performances in Norton Memorial Hall that alternated with plays by the Repertory Theatre from Cleveland. Three operas, Verdi's 'Traviata', Puccini's 'La Bohème', Rossini's 'Barber of Seville' (all in English), and three operettas, Strauss's 'Chocolate Soldier', and the Gilbert and Sullivan 'Mikado' and 'Pirates of Penzance' were presented in the course of the six weeks season, each having two performances. In addition, the Nine O'Clock Opera group gave its curtailed modern-dress version of Mozart's 'Marriage of Figaro'.

Norton Memorial Hall again proved itself as advantageous for intimate opera productions as the big amphitheatre did for open-air symphony performances. The theatre seats 1,400, the amphitheatre four or five times that number. In lighting and other equipment the theatre meets every requirement for such works as were heard this summer. There were standees at each performance and much enthusiasm was shown. Most of the singers had already built their popularity in other seasons.

Though of late years Mr. Stoessel has conducted chiefly the symphony concerts, he has shared with Alfredo Valenti the general direction of the opera company. Mr. Valenti has been the stage manager with Alberto Bimboni and Gregory Ashman dividing the conducting between them, Mr. Bimboni



Above:
Alberto Bimboni
Rehearses
an Opera



Left:
Albert Stoessel,
General
Musical Director
at Chautauqua

Above Right:
Josephine
Antoine and
Hugh Thompson

taking the operas in most cases and Mr. Ashman the operettas.

'Mikado', 'Pirates', 'Traviata'

'Mikado' on July 21, with Mr. Ashman conducting, was the first of this year's series. It was repeated on Aug. 13. On both occasions the cast was made up of Warren Lee Terry as Ko-Ko, David Otto as the Mikado, Robert Stuart (Max Lick) as Nanki-Poo, Hugh Thompson as Pish-Tush, Gean Greenwell as Poo-Bah, Leota Lane as Yum-Yum, Pauline Pierce as Pitti-Sing, Helen Van Loon as Peep-Bo and Joan Peebles as Katisha. The performances were lively, decorative and amusing. The chorus of the Chautauqua Opera Association, trained by Jessie Mockel, shared honors with the principals, the conductor and the stage director.

'La Traviata' on July 24 and 28 boasted Susanne Fisher of the Metropolitan as Violetta. Clifford Menz, who in private life is Miss Fisher's husband, sang opposite her as Alfredo. George Britton was the elder Germont. In other roles were Miss Van Loon, Miss Pierce, and Messrs. Thompson, Otto, Greenwell and Terry. Mr. Bimboni conducted a spirited performance in which Miss Fisher, Mr. Menz and Mr. Britton won high favor.

'Pirates of Penzance' on Aug. 1 and 4 was conducted by Mr. Ashman, with the cast including Gean Greenwell, John McCrae, Donald Dame, Mr. Otto, Miss Van Loon, Miss Pierce, Hazel Poss and Betty Favelle. Mr. Greenwell as The Pirate King and Miss Peebles as Ruth were outstanding, as was Mr. Terry as the "modern" Major General.

'Bohème', 'Chocolate Soldier', 'Barber'

'La Bohème' on Aug. 8 and 11 was perhaps the most uniformly well sung of all the operas. Mr. Bimboni and Alfredo Valenti saw to it that the ensemble was a smooth one, both as to music and stage action. Miss Fisher was congenially cast as Mimi and Donald Dame used his full-bodied tenor voice with good effect as Rodolfo. Hugh Thompson was a magnetic Marcello and with Gean Greenwell cast as Colline and John McCrae as Schaunard the quartet of Bohemians was well rounded out. Miss Van Loon was a fortunate choice for Musetta. Mr. Otto, Mr. Terry and Monas Harlan completed the list.

'The Chocolate Soldier' on Aug. 15 and 18 gave opportunities to Mr. Stuart, Alice George, Miss Van Loon, Miss



Left:
Clifford Menz
and
Susanne Fisher
(Mrs. Menz)
with Their Little
Daughter



Above:
Gregory Ashman
(Right) and
Alfredo Valenti
(Left) Scan a
Score with
Donald Dame
and
Alice George



Left: 'Three
Little Maids'—
Pauline Pierce,
Leota Lane,
Helen Van Loon

them made a talk on the art of the conductor.

Outstanding among the performances of standard works was a presentation of Beethoven's Ninth Symphony, with a large chorus that had been admirably prepared by Mr. Howe, and a quartet of soloists made up of Miss Van Loon and Miss Peebles, Mr. Dame and Mr. Thompson, who ably surmounted the difficulties of the taxing vocal finale. This was part of an all-Beethoven program, with Miss Hall as soloist in the G major piano concerto.

American Works and Novelties

Several novelties were presented and there were other works that were new to Chautauqua. American compositions were liberally represented among these. On July 26 Nathan Gordon introduced Alan Schulman's Variations for Viola and Orchestra. With the composer present to bow, Robert Ward's Symphony No. 1 was performed on July 30. Hermann Hans Wetzler's 'St. Francis of Assisi', a tone-poem or "legend" in seven sections, was played on Aug. 20.

Marion Bauer's Symphonic Suite for String Orchestra, a work in three movements—Prelude and Scherzo, Interlude and Finale with Fugue—was accorded its premiere on Aug. 23 and proved to be a work of particular interest. Miss Bauer, who delivered a series of lectures on "Musical Styles", with Harrison Potter illustrating them at the piano, was present to hear this first performance. The score was completed a year ago at the MacDowell Colony in Peterboro, New Hampshire, and impressed as the composer's most extended and advanced work for orchestra.

Besides his 'Suite Antique', Mr. Stoessel was represented as a composer by a suite of excerpts from his opera 'Garrick' and as a transcriber by his arrangement for orchestra of a Bach Adagio and Fugue ('The Great'). The transcription had two performances. The first was on a very cold evening when many in the audience found the Amphitheatre too chilly and departed early, with the result that the transcription was repeated later by request. Orchestrally, it is a skilled and musicianly treatment of music that represents Bach at his greatest.

Aside from compositions already mentioned, works by Americans or American

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Stoessel Conducts Symphony

On three occasions Mr. Stoessel relinquished the baton to some one else in the course of the orchestral concerts, twice to participate as a violin soloist. Edgar Schenkman conducted when the music director took part with Mr. Mischakoff and Mr. Potter in a presentation of his own 'Suite Antique' and on another occasion when he played in the fourth Brandenburg concerto of Bach. Igor Buketoff, who wrote music reviews for the Chautauqua Daily, was conductor for Mr. Sorin in a performance of the Rachmaninoff Piano Concerto No. 3.

Among programs of a special character was one devoted to the music used in the Disney-Stokowski-Taylor film, 'Fantasia'. A feature of the Saturday morning children's concert was a presentation of Prokofiev's 'Peter the Wolf', with David Otto as narrator. Mr. Stoessel was commentator at these concerts and at one of

Dvorak in the New World

By GRACE OVERMYER

BORDERING Stuyvesant Square, in New York's East Seventeenth Street, is a row of placid old brownstones, their stoops removed and their windows mostly given over to doctors' signs. Near the middle of this block is a house somewhat less impressive than the others, since its once handsome front has been covered by an imitation red brick veneer. Yet properly this house—it is numbered 327—should be preserved and marked, for in it the Czech composer, Antonin Dvořák, wrote the 'New World' Symphony.

Dvořák was born a hundred years ago—on Sept. 8, 1841—in the country then called Bohemia. He lived in the United States for less than three years early in the 'nineties. The centenary of his birth, which, but for the tragic condition of the world, doubtless would be duly celebrated in Europe, is marked here by special programs of his music.

Dvořák's Interest in American Music

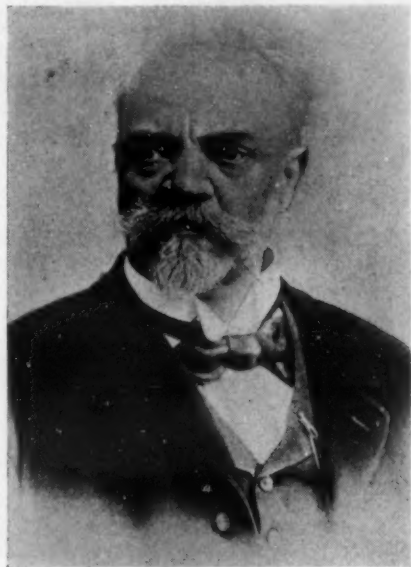
For Dvořák's unhappy country Americans have a feeling of kinship, and upon Dvořák they have a peculiar claim. For in his American residence the Czech composer not only did distinguished creative work; he also interested himself actively and appraisingly in our national musical possibilities. He it was who gave voice to the theory—ever since widely accepted—that the folk songs of the Southern Negro are this country's most significant native music. Indeed, in his first American year (though later he was to recognize also the value of Indian music), Dvořák advised American composers to "pour their ideas into Negro moulds." His own supposed use of Negro themes in the 'New World' symphony stirred up a storm of controversy when the work was new, and echoes of that controversy may occasionally be heard, even today.

In his youth, in his native village, Nelahozeves, on the musically immortalized River Moldau, Dvořák, as is generally known, narrowly escaped being trained to follow the calling of his father, a butcher and keeper of the village inn. The rigors of Antonin's early years; the privations of his student days, when for the lack of four cents the joy of hearing 'Freischütz' was denied him; his long apprenticeship in composition, continued to the age of thirty-two; and his rapid rise to a place among the great composers of the later nineteenth century—all are items in one of the most colorful of musical success stories.

It was to become director of the "National Conservatory of Music of America"—an institution long since defunct, though important and flourishing in the New York of half a century ago—that Dvořák, at the height of his European fame, came to the United States. Credit for his coming belongs exclusively to the Conservatory's founder and chief financial backer, Mrs. Jeannette Thurber, a philanthropist with a vision decades ahead of the time, who still resides in the vicinity of New York.

Congressionally chartered, and national in its scope, the Conservatory occupied two red brick houses at Irving Place and Seventeenth Street, the present site of the Washington Irving high school. Its honorary patrons included many leading citizens. The mother of

Edward MacDowell was its registrar. With some 600 students, a broad curriculum including operatic training, and a faculty of distinguished musicians, among whom were Victor Herbert, James Gibbons Hunkeler, Horatio Parker, Raphael Joseffy, Adele Margulies



Antonin Dvorak

and others, it was a project worthy of the talents of the famed Bohemian.

To obtain the services of Dr. Dvořák (he held at the time honorary doctorates from both Prague and Cambridge universities), Mrs. Thurber had made a special trip to Europe. After some urging, accompanied by a salary offer of \$15,000 for a teaching year of eight months, Dvořák consented to venture into the New World.

The First Voyage to America

With his wife (a former singer in the chorus of the Czech National Opera) and two of their six children—the oldest daughter, Ottilie, then a girl of seventeen, and Anton, the older boy, aged eleven—Dvořák arrived in New York near the end of September, 1892. Also accompanying him was his American-born pupil and friend, Joseph J. Kovařík (later, for forty-one years, viola player in the New York Philharmonic), who was returning from a period of study in Prague. Mr. Kovařík was to make his home with the family, and to act as secretary and assistant to the master, throughout the American sojourn.

Preceding the arrival of the Dvořáks in New York, rooms for their party had been reserved at the old Clarendon Hotel (since demolished), at the corner of Fourth Avenue and Eighteenth Street, conveniently near the Conservatory. Having no taste for hotel life, however, the family soon moved to a furnished, five-room apartment in the Seventeenth Street house, which, even then, had been converted from its original use as a one-family dwelling.

From this house the composer went forth daily, passing under the thundering Third Avenue "El," to his duties at the Conservatory. In addition to his work there—teaching composition and training and conducting the student orchestra—Dvořák was considerably in

Composer Rose Early and Worked at Scores Before Family Breakfast—Used Piano Only in Sketching a New Composition—Restless Over Absence of Children, Who Later Attended City Schools—'New World' Symphony Entirely a New York Achievement

demand as conductor of public concerts in New York, and with these went some social activity, which he deplored, because it involved late hours. For actual recreation he met his most congenial New York friend, Anton Seidl, the conductor, at an old down-town café called Fleischmann's, and the two talked music and philosophy over their afternoon

in the form of a cantata, to Joseph Rodman Drake's poem, 'The American Flag'. This he sketched before sailing and orchestrated immediately after becoming settled in the New York house.

In retrospect 'America's Flag' appears to have been, though accidentally, a sort of trial piece, leading up to the larger



Larry Gordon

House in New York Where Dvorak Composed the 'New World' Symphony, the Cello Concerto, the 'Biblical Songs' and Other Works

effort. Admittedly not a major work, it was not performed at the welcoming concert, arranged by Mrs. Thurber for the composer soon after his arrival. On that occasion Dvořák conducted instead his 'Triple Overture' and his just completed 'Te Deum' for chorus and orchestra. The program also comprised patriotic features, which culminated in an address

by a distinguished citizen and ardent patron of the arts, Col. Thomas Wentworth Higginson, whose reference to "two new worlds—the New World of Columbus and the new world of music" may have been more provocative than he knew.

'New World' Completed in New York

The symphony 'From the New World' Dvořák undertook on a suggestion of Mrs. Thurber that he embody his American impression in a major symphonic work. Begun the morning of Jan. 10, 1893, the symphony was completed and fully orchestrated before the end of May.

Although his first work composed entirely on American soil, the 'New World' was not Dvořák's first attempt at a musical encomium to this country. The year of the composer's arrival in New York—1892—was the five hundredth anniversary of the landing of Columbus, and the latter event was being widely celebrated, not only in the United States but throughout the world. Dvořák, before his departure from Europe, had received from Mrs. Thurber a request that he "bring a new work in honor of Columbus." The composer complied by producing a musical setting

by a distinguished citizen and ardent patron of the arts, Col. Thomas Wentworth Higginson, whose reference to "two new worlds—the New World of Columbus and the new world of music" may have been more provocative than he knew.

To Dvořák, the "new world of music," just opening up to him, was the world of the half plaintive, half rollicking song of the Negro. This previously had fascinated him, and once in the country of its origin, he began a study of Negro music—a study for which the background was supplied by Harry Burleigh, the singer and composer, later to become a leading artist of his race. Then a junior student in the Conservatory, young Mr. Burleigh went frequently to the Seventeenth Street house to sing plantation songs and spirituals. Dvořák was entranced. In the freshness of renewed enthusiasm, and amid the combined distractions of his public life and his home, he set to work on the symphony.

Thanks to his peasant origin, Dvořák was an early riser, and was usually at work between four and five in the morning. He wrote rapidly and on in-
(Continued on opposite page)

(Continued from page 6)

spiration, and, like the great Schubert, seldom recast or corrected a thought once set down. He used the piano only when sketching a new work, and, in the New York apartment made the family living room serve as a studio, except when disturbed by the trolley cars which at that time ran through Seventeenth Street. Then he merely moved back to the dining room and went ahead. That usually was after the family had finished the seven-o'clock breakfast, when the cloth could be removed and the manuscript spread out on the table.

As a father, Dvořák was unusually fond and devoted, though somewhat irascible. His children were subjected to frequent scoldings, but this apparently was not taken greatly to heart, since it is reliably reported that wherever the family lived, the children frolicked through their father's working quarters whenever they pleased, even when a symphony was in the making.

The subject of much sentimental conjecture, the 'New World' is sometimes called the "homesick symphony", the supposition being that in it the lonely Czech, in the heartless desert of New York, poured out his longing for his homeland. If indeed this work reflects nostalgia, a more likely reason may be that during that first year Dvořák felt so keenly the separation from his four children left in Europe. He was much given to imagining that some dreadful thing might happen to them with their parents so far away, and looked forward eagerly to Spring, when he planned to take Otilie and Anton and their mother back to Europe for the

summer, to rejoin those left behind.

But the symphony 'From the New World' interfered with that plan, for Dvořák believed it essential that this work be completed on American soil. The European trip was therefore abandoned, and it was decided to send for the absent children to come to the United States. Word of their sailing was received just as Dvořák was finishing the orchestration of the 'New World Symphony'. Thereupon, to the marginal notes which still adorn the original score of this famous work, the father-composer added this final remark: "Finished May 24th at 9 a.m. Just received a cable from Southampton, stating children on their way and all well."

The Visit to Spillville, Iowa

The American experience of the Dvořáks was broadened, and its interest for Americans increased, by their famous sojourn in the Middle West during the summer of 1893. The arrival in New York of the four additional children—Anna, aged fifteen; Magda, twelve; Otto, nine; and Louisa, five—led to the composer's plan of taking the family to Spillville, Iowa, to spend the Summer. This country village, miles from a railroad, was chosen by Dvořák because it was a Czech colony, birthplace of his assistant, Mr. Kovařík, and home of the latter's parents. The composer may also have felt that since the children just arrived from Europe knew no English, they would be happier among the Czech people. By the coming of the Dvořáks to Spillville, the colony's population of 350 was increased by eleven; for in addition to the family of eight, the party included Mrs. Dvořák's sister and a maid, and Mr. Kovařík, whose summer occupa-



The House in Which Dvorak Lived in Spillville, Iowa, Showing Wrong Inscription Over the Doorway. He Did Not Compose the 'Humoresque' There

tion was to consist in part of making a complete manuscript copy of the 'New World' Symphony.

The quite general belief that the 'New World' was composed, or even completed in Spillville, is of course erroneous. Nor was the 'Humoresque', as often stated, a Spillville product. Actually that famous composition—one of a series of eight little Humoresken for piano—was not composed until the summer of 1894, while Dvořák was on vacation in Europe. The mistaken impression concerning it is natural, however, since the old brick and limestone

house on Spillville's main street, where the composer lived that summer, bears a plaque informing the passer-by that the 'Humoresque' was composed within those walls. This marker, it is explained, was put up by a later owner of the house, and despite its false inscription, has been permitted to remain.

The two notable compositions which do date from the Spillville Summer are, of course, the 'American Quartet' (in F Major), and the Quintet in E Flat. Com-

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Two Who Remember Dvořák

Joseph Kovařík, Long with Philharmonic, Accompanied Composer to America—Believes Dvořák Should Have Remained Here—Adele Margulies Acted As Intermediary for Mrs. Thurber

By DR. PAUL STEFAN

IT will interest all of those who observed the one hundredth anniversary of Dvořák's birth on Sept. 8 to know that two persons are still living in or near New York who were intimately concerned with his years in America. Some weeks ago I sought them out.

When Dvořák, who had become renowned in Europe and had been made an honorary doctor of music by Oxford University of England, where he was especially acclaimed, first trod American soil, on Sept. 27, 1892, he was accompanied by a young Czech of American birth, Joseph J. Kovařík. Kovařík had studied in the violin class at the Prague Conservatory, where Dvořák was professor of music theory. When Dvořák was commissioned to go to New York as director of a conservatory, he asked Kovařík, who was returning to America, to travel with him. The young musician intended to return to his parents home in Spillville, Iowa, where Dvořák spent his first Summer as a guest of the Kovaříks.

But Dvořák would not let his assistant go when they reached New York. He was appointed a teacher in Dvořák's conservatory and Dvořák did not like to go about the city without him, for he had the born countryman's uneasiness



Adele Margulies, Who Acted for Mrs. Thurber

in city noise and traffic. So Kovařík settled down in New York with him.

Records Kept of Composer's Activities

The young man, who was well aware of the opportunity which this contact with the composer offered him, kept copious diaries of his experiences and collected every sort of material connected with Dvořák. Later he put all of this information at the disposal of Dvořák's biographers, especially of Otakar Sourek in Prague, for his great biography of the composer in four volumes, which has appeared only in Czech. Some years ago Mr. Kovařík presented his collection of original documents (programs, newspaper clippings, etc.) to the Dvořák Museum in Prague. So when I visited

him at his Summer home at Ridgefield Lakes, Conn., he had scarcely anything new to show me. He read the text of my new Dvořák biography and found almost nothing to correct or to add.

Many Years With Orchestra

Mr. Kovařík's memory is as keen as ever. He is now about seventy years of age and until a few years ago was a member of the New York Philharmonic, in which he played second violin, first violin and finally viola. The viola was to be a sort of retirement, but at his first concert he was given the great solo in Berlioz's 'Harold en Italie' to play! Mr. Kovařík has played under all sorts of conductors and he knows all of the ups and downs of orchestral history. When the New York Philharmonic-Symphony toured Europe under Toscanini, he had the opportunity to visit the home of his parents in Czechoslovakia. But he was



Joseph J. Kovařík, Dvorak's Close Friend and Assistant

glad to return to his work and his family in the New World. He still speaks Czech, but we talked in English. Mr. Kovařík's wife, who came to America when she was eighteen, speaks excellent English, also. His children, who are grown up and married now, come to visit him week ends in his charming little Summer place with its view over the Ridgefield Lakes. One travels by car from Ridgefield through garden and woodland countryside of Connecticut.

"Dvořák should have stayed in America," says Mr. Kovařík, who now receives a pension from the orchestra in well-earned retirement. It was not good for him to return to Bohemia and to plunge into the excitement of the theatre there. He might have lived longer here in America.

I busy myself ceaselessly with Dvořák's works and with everything which has been written about him. But I find the same things repeated again and again, despite the fact that there is such a wide choice. We know far too little about Dvořák's life, even during the American years. I hope that people will search their memories during the celebration of the hundredth anniversary of his birth, for it was an important period for American music. I am convinced that the folk music of America would not have become popular throughout the world so rapidly, had it not been for the "American" works of Dvořák.

Recalls Part Played by Miss Margulies

To speak with another person who played an important role in arranging Dvořák's American years I needed neither railroad nor bus. I was introduced to Miss Adele Margulies in the Winter of 1937 at a tea in Vienna, given according to Viennese custom by Herbert Peyser—how often was I his guest there and later in Paris! When I mentioned my own Dvořák research, Miss Margulies invited me to visit her, for she had many recollections of the composer.

I soon visited the charming home which Miss Margulies had established in Vienna,

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Berkshire Festival Draws Record Audiences

Second and Third Series Bring Noteworthy Concerts Under Koussevitzky—Missa Solemnis Repeated—Leonard Shure a Soloist—Ruth Posselt Plays Barber Concerto

By GRACE MAY STUTSMAN

STOCKBRIDGE, MASS., August 17.

NEITHER Jupiter Pluvius nor the great god Thor could dampen the ardor or daunt the souls of the thousands who attended the Berkshire Symphonic Festival which closed here this afternoon. Those who by virtue of the physical limitations in the seating capacity of the huge music shed accommodating more than 6,000, were forced to seek shelter where it might be found, took the sudden showers philosophically and when the sprinkles had ceased, emerged from beneath steamer rugs, newspapers or what-have-you to continue their enjoyment of symphony or concerto with a devotion which provided another piece of evidence that this summer festival by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky is destined to play a larger role in the musical life of America than could possibly have been foreseen upon its inauguration eight years ago.

The opening concert of Series B on Aug. 7 drew an audience of over 9,000, establishing a record for Thursday attendance and clearly indicating that the festival must be reckoned as one of the vital, major musical events of the world. The program afforded patrons of the festival another opportunity to hear the chorus of the Berkshire Musical Association of which Horace Hunt is conductor, in excerpts from the Requiem Mass by Mozart, offered in commemoration of the 150th anniversary of Mozart's death. After the intermission, the orchestra performed the Beethoven Symphony No. 3 in E flat major, 'Eroica'. Since the work of the chorus has already been reviewed in a previous issue of *MUSICAL AMERICA* it may be sufficient at this time to write that the selected portions of the Requiem made a profound impression upon the audience. So also did the measures of the Beethoven 'Eroica'.

Shure Heard As Soloist

The concert of Aug. 9 brought forward Leonard Shure, pianist as soloist in the Brahms Concerto No. 2 in B flat major, Op. 81. This writer had heard Mr. Shure in this same work last spring in Symphony Hall, and while, for obvious reasons, the performance lost something of depth of tonal quality, (the piano is still far from being a satisfactory solo instrument in so open a space as the Shed) there was no denying that Mr. Shure gave a sensitive reading of the concerto, especially in the Andante. In this movement, Mr. Shure revealed a considerable increase in musical stature and won for himself the enthusiastic approbation of the huge audience, estimated at 11,000.

The program opened with Mozart's 'Eine Kleine Nachtmusik' (K. No. 525) in continuing recognition of this composer's death, and, after the intermission, included a superb performance of Howard Hanson's 'Romantic' Symphony (No. 2), with the composer present to take several bows, together with the Prelude to 'Lohengrin' and the



A Glimpse of 'Cosi fan Tutte', as Given by Students at the Tanglewood School



A Group at the Festival, Left to Right: Richard Burgin, Leah Luboshutz, Boris Goldovsky, Ruth Posselt, Herbert Graf



Serge Koussevitzky Is Congratulated by Helena Figner, Brazilian Soprano

Prelude to 'Die Meistersinger' by Wagner. The excerpt from 'Lohengrin' was not too successful because of the dispersion of tone.

The final program of the second series included the Mozart Symphony in A major (K. 201), Debussy's 'La Mer' and the Brahms Symphony No. 1. Dr. Koussevitzky and his men were in top form and nowhere during the program was this more in evidence than in the performance of the Debussy sea sketches, an extremely poetic performance which brought an ovation for conductor and orchestra.

Repeating the successes of last year in a performance of the Beethoven Missa Solemnis, Dr. Koussevitzky led the orchestra and the Berkshire Festival Chorus in a performance which roused great enthusiasm on the evening of Aug. 14. This year the festival chorus again composed of students of the Berkshire Music Center, had been in rehearsal under G. Wallace Woodworth and Hugh Ross.

The soloists were: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, baritone, and E. Power Biggs, organist. Mr. Biggs, the official organist of the orchestra, was also heard as soloist in Handel's Concerto for Organ and Orchestra, in D minor. For devotees of choral music in general and Beethoven's mass in particular, this program provided a high point of the festival.



Soloists in the Missa Solemnis. From the Left: Rose Dirman, John Priebe, Hertha Glaz, Julius Huehn



Leonard Shure, Who Appeared as Soloist in a Performance of the Second Brahms Piano Concerto

The next concert of the third and final series occurred on Aug. 16, with Ruth Posselt (Mrs. Richard Burgin) as soloist in Samuel Barber's Violin Concerto, which formed the centerpiece of a program opened by Vaughan Williams's 'London Symphony' and closed by the Prelude to Wagner's 'Parsifal' and the Overture to 'Tannhäuser'. This was a rewarding program. Mr. Barber's concerto wears well and was delightfully performed by the soloist. The final 'Presto' brought a storm of applause for a brilliant performance of extraordinarily difficult measures, with Mr. Barber present to share in the ovation accorded Mme. Posselt, the orchestra and its conductor. The familiar measures of the symphony were again played with the perfection of detail which has always characterized Dr. Koussevitzky's approach to this work. The orchestra sounded uncommonly well in the Wagner music.

The program of the final afternoon included Sibelius's Symphony No. 7, Prokofiev's 'Lieutenant Kije', Suite, and Tchaikovsky's Symphony No. 5.

The inclusion of the Sibelius work was perhaps one indication of the perspicacity of Dr. Koussevitzky. The seventh symphony is not the most understandable of this composer's symphonic works. It makes many demands upon the listener (as well as upon the performers) and is heard to the best advantage during a winter season indoors, when the listener's receptive faculties are the most keenly alert. Yet Dr. Koussevitzky, with his customary independence, seized an opportunity to acquaint a cross-section of music-loving Americans with what

many consider the greatest of all the Sibelius symphonies and to set it before them in an unforgettable manner.

For some reason, the amusing vagaries of the Prokofiev item did not gain the response usually accorded them; possibly the Sibelius symphony was a bit too powerful a preface. Dr. Koussevitzky overlooked none of its possibilities, however, and gave the work an excellent performance. As usual, the Tchaikovsky Fifth brought the audience to a cheering frenzy of applause for orchestra and conductor, with Dr. Koussevitzky recalled to the platform many times before the enormous audience of 13,000 persons finally dispersed.

Benefit for USO Held

Following a tradition established last year, Dr. Koussevitzky again put the Berkshire Music Center "on parade" in another "Manifestation" program as a benefit for the United Service Organization and British War Relief. With the exception of the guest speakers and the presence of the combined bands of the 26th Division of the U. S. Army, the program followed closely the pattern established last year. Unfortunately, the weather proved so inclement that only the events scheduled to take place under cover could be carried out, yet approximately 8,000 persons attended this offering of the combined forces of the Music Center, Army bands and Boston Symphony Orchestra, and the festival officials have reported that more than \$20,000 was realized from the event.

It is gratifying to those responsible for the success of the Berkshire Sym-

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Dear Musical America:

Now just what is a music critic justified in assuming to be generally accepted—and by whom?

The question has come up in connection with the lively series of letters which Virgil Thomson, the provocative composer-critic of the New York *Herald Tribune*, has been printing in his Sunday column, appending his own comments thereto.

Very courageously a seventeen-year-old music lover, Russel Bliss Jr., took pen in hand to express his surprise and pain that the sharp-witted Virgil should have taken a whack at Tchaikovsky, and more particularly the 'Romeo and Juliet' Overture.

Mr. Thomson published the letter, repeating in his comment thereon that he regarded the Russian composer's symphonic works "on the whole as pretty tawdry stuff". He went further and said that in printing the letter he did so because it was "a museum piece of respectfulness toward success" and not because he especially wished "to encourage further discussion of a matter that is hardly even controversial".

Now, now, Virgil! Your esteemed predecessor, Lawrence Gilman, really was with us quite recently and he was not entirely out of touch with his times. I remember well an article he wrote, well within the reading age of our present seventeen-year olds, in which he took up the cudgels for those same "tawdry" symphonic works.

And only the season before you assumed your present burdens, at the beginning of the Tchaikovsky centenary year, two of your living, breathing and functioning colleagues, Olin Downes of the *Times* and Oscar Thompson of the *Sun*, wrote articles frankly upholding the genius that went into the symphonies of Tchaikovsky.

I'm not saying that they are right and that you are wrong—but surely, if two of your good friends of the Critics' Circle (and my hat is off to you for originating that bright idea and getting it going) will disagree with you flatly and to the length of several columns each, the issue is one at least faintly "controversial".

To the best of my knowledge, the Metropolitan never before has had a singer from Iceland, so the newly engaged Maria Markan is entitled to preen herself as the first of her homeland to join our New York opera.

But what seems most to interest the opera habitués who have taken note of

her engagement is not her nativity but the circumstance that she has sung the part of the Queen of the Night in 'The Magic Flute'. Ever since the report got about that Bruno Walter was to conduct a revival of Mozart's Masonic jamboree, the wise ones have been exclaiming in querulous tones: "Yes, but where will they find a Queen of the Night!"

That is no new question, of course. It has been asked whenever there was a new "Zauberflöte" production, here or abroad. The answer commonly is "they don't". Somebody sings the notes, more or less and after a fashion. That has to do.

Now although Miss Markan is virtually an unknown singer in this country and it is anybody's guess as to who really has been chosen for the part of the ill-intentioned queen with her skyrocketing staccati, the detail that caused some of our opera fans to sit up and take notice is that the Icelandic soprano also has sung such parts as Santuzza in 'Cavalleria Rusticana' and 'Leonora' in 'Il Trovatore'.

These are dramatic roles—and what our devout Mozarteans have been waiting and sighing for all these years is a dramatic soprano with the range and the facility in coloratura to sing the florid music of the Queen. For the part never was intended for a light voice of the kind that has come to be expected in all bravura parts. There is, of course, a kind of coloratura in the part of Leonora, and it commonly is sung none too well. Verdi singers have not customarily been good Mozart singers and the music of *Astrifiamante* is another story from that of Leonora. Still, there is the basic requirement of dramatic accent and fullness of tone for the music of one as well as the other, whatever the vocal problems and the questions of style involved. Will we get it in the airs of the Queen this season, at long last? The answer may or may not rest with Miss Markan. At any rate, we will just have to wait for it in the big old house at Fortieth and Broadway where our last Queen of the Night—fifteen years ago—was Marion Talley.

* * *

Would you like to establish a symphony orchestra in your town? Then listen to the sage advice of Samuel R. Rosenbaum, who has just resigned as president of the Robin Hood Dell Concerts in Philadelphia. At the closing concert, he asked the large audience if its members had any idea what was the first thing to be done.

No, he didn't point to the orchestra men themselves or to Conductor Eugene Ormandy, as might be supposed, but beckoned to the stage carpenter, who brought forward an enormous teapot and a huge cake. Then he explained:

"The first thing you do is to buy a pound of tea and a big cake and have a tea-party for twelve devoted women. Without them to raise the funds, no symphony orchestra is possible in America."

It all sounds so very simple. But I suspect the rub is to find the twelve devoted women—not the cake or the tea.

* * *

This little tale carries us down into the subway and goes to show that interest in music crops up in the most unexpected places. And where more unexpected, asks the musician who buttonholed me the other day to tell me about it? If he had been in a broadcasting station where fan mail arrives from remote villages, ranches, mines and light-houses with comments on opera broadcasts, he might not have been surprised at what happened to him after the final Lewisohn Stadium concert. It was a chilly night, and he shivered through

most of the program, held there by the indisputable virtues of Artur Schnabel's piano playing. But as the pianist took his last bow, the freezing man dashed for the street and the long flight of steps leading down to the entrance to the nice, warm underground. His teeth chattering, he presented a dime to the man behind the change window and received two nickels.

"Must have been a cold concert,"

SCHERZANDO SKETCHES No. 107

By George S. Hager



"I stand all day over a bass fiddle, and you late with dinner!"

commented the change-maker. "Why didn't they play something warm like the '1812' Overture to pep up your circulation?"

My friend looked at him, wondering if he was kidding or had just happened to hit the nail on the opposite of the head. For at that moment, Tchaikovsky's '1812' was going full blast there on Convent Avenue!

The train came roaring in and cut off the conversation, but my friend said he had been wondering ever since if the Independent Subway now makes a business of placing tune detectives or perhaps accredited musicologists in such strategic spots. But as he doesn't use the 135th St. station for any but his Stadium jaunts, he'll probably never know.

* * *

Here's one about Paderewski, which I understand should be credited to Prof. Irving J. Fisher of Yale, author of 'How to Live'. It appears that Paderewski, who had been staying at his ranch in the West, decided to take a walk.

Passing a house on the road, he heard the strains of his minuet and did not like the way it was being played. So he went to the door and rang the bell. Above it hung a sign:

Miss Smith—Piano Instruction—
25 cents per lesson.

The door was opened by Miss Smith, who was rendered speechless by the sight of her world-famous visitor. Very politely Paderewski said: "I would like to show you how my minuet should be played". He did so and Miss Smith thanked him profusely as he took his hat and went on his way.

One year later the great pianist took the same walk and upon passing that same house paused to note a new and different sign on Miss Smith's door. It read:

Piano Instruction—\$1.00—
Miss Smith, Pupil of Paderewski.

Your genial Washington correspondent, Jay Walz, recently all but got the

ankara (formerly angora) of the picture editor of the *Post*, the newspaper on which he does his daily stint. The picture editor, not being a thirty-third degree music fan, had missed all the advance publicity given the Starlight Chamber Music Concerts in Meridian Hill Park. So when some impressive photos of the opening concert attended by 5,000 people hit his desk he asked in all seriousness:

"Walz, what orchestra was up at Meridian Hill tonight?"

"It was no orchestra," Walz corrected, "but a string quartet—the Primrose String Quartet."

"You're kidding," was the rejoinder. "Cut it, I gotta write a caption."

"I'm not joking. It's a chamber music series, you see. I'm telling you, the Primrose quartet played."

"You mean to say 5,000 people went up there to hear just four guys play quartet music!"

There followed some highly expressive words of comment that I am assured were not incorporated in the caption for the *Post*.

You will understand the outburst, I am sure, when you learn that Benny Goodman and his swing orchestra played in the capital the same night to a mere handful of 3,000.

* * *

Every time I see a droll "typo" I sigh for the good old days when the *Literary Digest* printed a page of 'Slips That Pass in the Night', with wonderful chucklers like the one about the battle with the hijackers, when "the police took *refuse* behind a barn and returned the fire". Still I am enormously cheered when a publication as neatly printed as the *Christian Science Monitor* contributes a misprint like the one now before my eyes. You all know, of course, that the very able and music-minded Mrs. Lytle Hull, the moving spirit and budgeteer of the New Opera Company, is the former Mrs. Vincent Astor. Well, believe it or not, the *Monitor*, in a recent article about the company's plans converted its "singing actors" into "singing astors". And, if I am to accept the atrocious pun of one of my imps concerning this little story, that's "the Hull of it", apologizes your

Mephisto

New York Stadium Closes 24th Season

Rubinstein Returns as Final Concert's Soloist with Smallens Conducting—Others Heard During Last Week Include Traubel, Zimbalist and Larry Adler, Harmonica Player—Herman Adler and Dean Dixon Make Debuts as Conductors

THE twenty-fourth season of Summer concerts at the Lewisohn Stadium assumed a cyclical form with Artur Rubinstein, who had opened the eight weeks' series, returning as soloist for the final program on Aug. 13. A crowd of about 16,000 gave frantic applause to the pianist, who was in top form for a ruggedly masculine performance of the Brahms B Flat Concerto. The truly grand manner was present throughout the work, which offers opportunities for poetic introspection as well as heaven-storming sonorities. Mr. Rubinstein took full advantage of every opportunity and had his audience with him every minute. Joseph Emonts played the beautiful 'cello solo in the third movement sensitively, and there was ensemble support of high excellence from the orchestra under Alexander Smallens.

The pianist returned after intermission to play a group of solos—three works by Chopin, the 'Navarra' by Albeniz and Falla's 'Ritual Fire Dance' with eloquence and fire, subtlety of phrase and neatness of rhythmic differentiation. Mr. Smallens began the evening with Goldmark's cheerful 'In the Spring' and contributed well-paced performances of Chabrier's 'Espana' and the Prelude and 'Liebestod' from 'Tristan'. The concert, and the season, ended with the same composer with which it began—Tchaikovsky; the composition his '1812' Overture. In intermission, a farewell speech was made by Mrs. Charles S. Guggenheimer, chairman, who introduced Admiral Richard E. Byrd as a distinguished guest.

Adler Conducts Viennese Program

Herman Adler made his debut on Aug. 5, conducting a program of music drawn from the golden age of Vienna, as represented by Beethoven, Schubert and Johann Strauss. Again, as on the occasion of his first appearance in America last January, when he conducted a Czech benefit in Carnegie Hall, Mr. Adler proved himself an able musician with a thorough knowledge of his business.

The symphony of the evening was Beethoven's Seventh, which shared the first half of the program with the 'Leonore' Overture No. 3. Approaching each work with the assurance gained by his years of conducting in Prague and in Russia, Mr. Adler gave careful and sound readings of both, educing good quality from the orchestra.

Schubert selections included the ballet music from 'Rosamunde' and arrangements for orchestra of three marches, made by Eric Simon. Two were from the 'Marches Militaires', Op. 51, and the third was from the 'Marches Characteristiques', Op. 121. Originally written for the piano, four hands, these works sounded very well in the straightforward transcriptions of Mr. Simon.

The Strauss group included the 'Wiener Blut' Waltz, 'Perpetuum Mobile' and the overture to 'Die Fleder-



Abresch
Dean Dixon, Young Negro Conductor, Who Made His Debut in the Last Week at the Stadium

maus'. All were performed with the desired spirit and the moderate sized audience seemed to enjoy them thoroughly.

Helen Traubel swept an audience of about 10,000 on Aug. 6 to unflagging enthusiasm with her superlative singing of Wagnerian music and demanded encores. Her performances, overcoming the obstacles of out-of-door singing with ease, were an earnest of the responsibility she will undoubtedly be called on to bear in any Wagnerian season at the Metropolitan next season. 'Dich theure Halle' from 'Tannhäuser' is one of the arias in which she has familiarized us with her vocal gifts and the warmth, range and quality were again present on this occasion. Two songs, 'Träume' and 'Schmerzen', found her equally knowing. Returning to the operatic field, she sang 'Du bist der Lenz' from 'Walküre' as an encore. In the arduous and long-breathed passages of the Immolation Scene from 'Götterdämmerung' the soprano was at her best, soaring to heights in both voice and expressiveness. When the audience would not let her go after several bows, she gave Strauss's 'Zueignung' and two spirituals, 'Deep River' and 'Swing Low, Sweet Chariot' as extras, with Coenraad V. Bos at the piano. It was a singer's night, for Mr. Adler contributed nothing very distinguished to either accompaniments or music-drama excerpts. His best moments were in the 'Siegfried Idyl'.

Dvorak Centenary Observed

Observing the centenary of Antonin Dvorak's birth, which actually fell on Sept. 8, Mr. Adler devoted the concert of Aug. 7 to the works of the Czech composer. Omitting the Symphony No. 5, 'From the New World', as perhaps too well known, Mr. Adler turned his attention to the earlier Symphony No. 4 in G. It is a melodious and richly scored work and merited the careful treatment it received from conductor and orchestra.

Also heard were the 'Carnival' Overture and the second series of 'Slavonic Dances', Op. 72. The latter was played in its entirety for the first time at the Stadium. Each received the same devoted attention to detail in performance that had marked the playing of the symphony.

Two American works of more than usual interest graced the program of Aug. 8 which was conducted by Alexander Smallens. Aaron Copland's 'Quiet City', which had been played for the

first time at the Berkshire Festival the previous week, and William Schuman's 'American Festival Overture', which was heard last Summer at the Stadium. Both works were well played and received with enthusiasm by the audience.

Six other composers were represented: Weber by his Overture to 'Der Freischütz'; Mozart by the 'Haffner' Symphony; Ravel by the 'Pavane pour une Enfante Défunte'; Debussy by 'Festivals'; and Chabrier by 'Joyeuse Marche'.

A novel deviation from the normal run of Stadium concerts was the appearance of Larry Adler as harmonica soloist with the orchestra conducted by Mr. Smallens on Aug. 9. Mr. Adler played, as his chief contribution of the evening, his arrangement of the Vivaldi-Natches violin concerto in A Minor and the 'Siciliana' from Bach's second flute sonata. Although his tone was a small one for the large Stadium, he produced remarkable tone qualities from his instrument and in both these works evinced fine musicianship. The harmonica often sounded like a muted violin and at other times like a flute or oboe, but rarely did it sound like the harmonica as we generally conceive it.

Larry Adler Plays Own Rhapsody

Mr. Adler also performed his own 'Rhapsody Americana' and added works by Rachmaninoff, Albeniz, Granados and Strauss. Piano accompaniments for the latter were supplied by Richard Malaby.

The orchestral bill included Sibelius's Symphony No. 1, Toch's 'Pinocchio', and the 'Bacchanale' from Saint-Saëns's 'Samson et Dalila'.

Dean Dixon, twenty-six-year-old Negro conductor, mounted the podium at the Stadium for the first time on Aug. 10, making a most favorable impression both by his technical command and his thorough musicianship. He had previously displayed his talents as conductor of the NBC Symphony as well as of his own orchestra, but his intelligent interpretations of standard works came as a grateful surprise to many of the audience on this occasion.

Mr. Dixon's reading of Brahms's First Symphony was clear and vigorous, his beat was sharply defined and his changes of tempi clean. The Berlioz 'Benvenuto Cellini' Overture received a brilliant performance and Liszt's 'Les Préludes' was broadly lyrical. Sam Franko's arrangement of the Arioso from Bach's Cantata No. 156 was also well played. A novelty on the program was the first local hearing of Daikong Lee's 'Prelude and Hula'. Mr. Lee, a Hawaiian-born Chinese, who was a fellow student of Mr. Dixon at the Juilliard School, was present to acknowledge the applause earned by his slightly sophisticated composition.

Zimbalist Is Soloist in Sibelius

The all-Sibelius program, with Efrom Zimbalist as violin soloist and Mr. Smallens as conductor, scheduled for Aug. 11, was not heard until the following evening because of rain. A throng of 11,500 listeners were present on Aug. 12 in spite of the cold and wind. Mr. Zimbalist played the Finnish master's violin concerto with which he has become associated. Handicapped by the wind, he was not able to achieve his best, nor did the orchestra sound as well as it usually does. However, the violinist played the slow movement with extreme sensitivity and devotion and at



Above:
Herman Adler,
who Conducted an
all-Dvorak Program



Above Right:
Helen Traubel,
Soloist in
Wagnerian Excerpts



Right:
Efrom Zimbalist,
who Played The
Sibelius Concerto

the close of the work he was recalled several times. Beethoven's 'Romance' was an encore.

The remainder of the program consisted of three excerpts from the incidental music to 'King Christian II'; the Symphony No. 2; and 'Finlandia'. The three excerpts, performed at the Stadium for the first time, are, like most of the master's incidental music, of secondary importance, but Mr. Smallens conducted them with care and also contributed a vital interpretation of the symphony.

BALLET THEATRE PLANS SEASON UNDER HUOK

Company Is Re-Organized and Enlarged—Seven New Productions Listed in Repertoire of Twenty-Six

S. Hurok recently took the Ballet Theater under his sponsorship and will manage the company's forthcoming American season. Founded two years ago around a nucleus of American talent, the Ballet Theater has been reorganized in its administrative and artistic departments and further strengthened by the addition of a number of principal dancers, notably Alicia Markova and Irina Baronova.

The main body of dancers heretofore identified with the Ballet Theater remains intact, including Anton Dolin, Karen Conrad, Annabelle Lyon, Alicia Alonso and Lucia Chase. The choreographic staff has been augmented by Michel Fokine, Bronislava Nijinska and Vania Psota, who will create four new ballets for the repertoire, while Eugene Loring, Anthony Tudor and M. Dolin will be represented by three productions for the forthcoming season.

Also joining the company are Sono Osato, Ian Gibson, Rosella Hightower and George Skibine. The stage director of the company will be Vania Psota. The Ballet Theatre's general director is Gerald Sevastianov. Its musical director is Antal Dorati. Twenty-six ballets will comprise the repertoire of which seven will be new productions. The New York engagement is scheduled to take place in November and will be preceded by appearances in Mexico City in mid-October.

HOLLYWOOD BOWL SERIES IS COMPLETED

Los Angeles Philharmonic Ends Summer Season with Walter Conducting Final Concert—Barbirolli Leads Works by Women Composers—Many Soloists Are Heard

LOS ANGELES, Sept. 10.

THE Philharmonic Orchestra of Los Angeles closed its Summer in Hollywood Bowl Aug. 29 with Bruno Walter conducting. He and John Barbirolli conducted more symphony concerts than any other leaders this Summer, because of the unexpected cancellations of Artur Rodzinski.

Mr. Barbirolli's programs were: Aug. 7 with Jascha Heifetz as soloist; Aug. 8, Aug. 15, all-Tchaikovsky; and Aug. 28 with Helen Traubel in an all-Wagner concert. The first two programs had interesting works by young women; Dika Newlin and Elinor Remick Warren. Miss Newlin is a graduate fellowship holder at U. C. L. A., studying composition with Schoenberg and piano with Ignace Hilsberg. Her Berceuse has been heard in the East. Its first performance here was well received.

Miss Warren's Interlude from 'The Passing of King Arthur' was given a first performance with the Philharmonic and the Los Angeles Oratorio Society under Albert Coates in March. It is a reverent work and its reception on this concert-list, with Mr. Barbirolli's own arrangement of a Purcell Suite, the Stravinsky 'Firebird' and the Cesar Franck Symphony, was enthusiastic. The Purcell-Barbirolli Suite performance on Aug. 8th superseded everything else on the program that night. It was played with simple clarity and well attuned to the Bowl acoustics.

Mr. Barbirolli's orchestral accompaniments for Mr. Heifetz and Mme. Traubel were outstanding among all accompaniments furnished soloists this Summer. Mr. Heifetz played the Mozart Concerto No. 4 and instead of a series of small pieces, added the Lalo 'Symphonie Espagnole'; played with an almost Debussyan refinement. Mme. Traubel gave a valiant and deeply satisfying performance ending with the 'Immolation' scene from 'Götterdämmerung'.

The all-Tchaikovsky concert on Aug. 15 offered the other 'Fate' Symphony, the Fourth, prefaced by the Serenade for String Orchestra and the 'Romeo and Juliet' Fantasia.

Gimpel Is Soloist Under Walter

Bruno Walter returned to the podium for the last Friday Symphony nights: Aug. 22 with concert-master Bronislaw Gimpel as soloist in the Tchaikovsky Concerto; and, for the final concert, Aug. 29, presenting works by Beethoven and Berlioz and Tchaikovsky's tone poem, 'Francesca da Rimini'. The Schumann 'Rhenish' Symphony had unusual success under his direction on the first program.

Gimpel's Tchaikovsky Concerto was a stunning piece of bravura playing. Mr. Walter let the youngest concert-master in the country have his head and the orchestra gave him splendid support. The last movement was a fine example of sheer exuberance.

Mr. Walter chose the Beethoven First, and the 'Egmont' and 'Leonore' Overtures with which to begin his last program. Since Otto Klemperer's illness, we have not had such satisfaction in Beethoven. The 'Roman Carnival'



John Barbirolli (Right) Looks Over a Score with the Negro Composer William Grant Still

of Berlioz danced. So did the excerpts from 'The Damnation of Faust', the 'Dances of the Sprites and the Sylphs' and the Rakoczky March.

The series of guest conductors in the Bowl during August began with André Kostelanetz conducting on Aug. 12 with Lily Pons as soloist. They drew the second largest crowd of the season. The largest was the audience gathered to see the Ballet Russe de Monte Carlo. A cup was presented its representative, Sol Hurok, by manageress Mrs. Leiland Atherton Irish at the last performance.

Piatigorsky Plays Dvorak Concerto

Richard Lert conducted on Aug. 14 with Piatigorsky playing the Dvorak 'Cello Concerto, one of the triumphs of the season. Mr. Lert conducts this orchestra often enough to have it well in hand, and his success with Bach, Strauss and Cornelius as well as with the Dvorak was impressive. Fritz Kitzinger played small pieces with Mr. Piatigorsky at the end.

Howard Barlow made his Bowl debut

OPERA AND CONCERTS BOOKED FOR PASADENA

'Rigoletto' to Be Sung by San Francisco Troupe Under Wilson Management—Concert Events Booked

PASADENA, CALIF., Sept. 10.—Under the local management of Elmer Wilson, the San Francisco Opera Company, Gaetano Merola, general director, will make its third annual visit to Pasadena on Nov. 5, presenting Verdi's 'Rigoletto.' The cast will include Lawrence Tibbett in the name-part, Bidu Sayao as Gilda, and Jussi Björling as the Duke. Other roles will be assumed by Mmes. Petina, Alvary and Votpika and Messrs. Cehanovsky and Marlowe. Gennaro Papi will conduct.

Mr. Wilson's concert course, which will include eight events, opens on Oct. 13, with a concert by the Metropolitan Opera Quartet, consisting of Rose Bampton, soprano; Kathryn Meisle, contralto; Charles Kullman, tenor, and Robert Weede, baritone. On Nov. 25, the Los Angeles Philharmonic will be heard with John Barbirolli conducting, and with Vladimir Horowitz, pianist, as soloist. On Dec. 11, Richard Tauber, tenor, will be heard in recital, and on Jan. 12, Ruggiero Ricci. The Don Cossacks Chorus, Serge Jaroff, conductor, will appear on Jan. 22, and José Iturbi, pianist, on Feb. 19. Helen Traubel, soprano of the Metropolitan Opera, will give a recital on April 9, and the season will close with a recital by John Charles Thomas, baritone of the Metropolitan Opera, on April 23.

on Aug. 19 with Yehudi Menuhin playing the Mendelssohn Concerto and the Beethoven 'Romance'. For encores he added excerpts from Bach sonatas for violin alone. Orchestral works by Liadoff and Borodin were heard and Mr. Barlow gave an excellent reading of 'The Sea' by Frank Bridge.

Richard Hageman conducted the orchestra on Aug. 21 when Paul Robeson was the soloist. Mr. Robeson sang Spirituals and some songs from 'Porgy and Bess' and then more Spirituals rounded off with songs from the Soviet Republic's ballad repertoire in Russian, as encores. Lawrence Brown accompanied at the piano. Mr. Hageman's 'Daphnis et Chloe' by Ravel was an interesting contrast in subtleties and he honored first-celloist, Alexander Borissoff, by playing his patriotic tribute: 'America' or variations on 'My Country 'Tis of Thee'.

The last guest-conductor was Hans Wilhelm Steinberg, requested by Vladimir Horowitz who was soloist in the Tchaikovsky concerto Aug. 26. He played the Tchaikovsky Fifth Symphony and the Wagner Overture to 'The Flying Dutchman'. Mr. Horowitz played the B Flat Minor concerto. The orchestra and soloist were very well integrated and the spirited last movement had to be repeated.

Extra seasonal events were three performances of the Ballet Russe managed by Sol Hurok, and one by the Mormon Tabernacle Choir of Salt Lake, presented by L. E. Behymer. The choir was directed by J. Spencer Cornwall. Frank Purcell of Los Angeles was a welcome soloist and a choir member, Richard Condie, another. Alexander Schreiner and Frank W. Asper, accompanied at two pianos.

ISABEL MORSE JONES

NATIONAL SYMPHONY TO GIVE "POP" CONCERTS

Kindler Will Conduct Opening Event in Series of Six to Be Heard at Riverside Stadium

WASHINGTON, D. C., Sept. 10.—The National Symphony will inaugurate its first series of "Pop" Concerts at Riverside Stadium on Sept. 22 under Hans Kindler, its conductor. Patterned after the "Pop" Concerts of the Boston Symphony, the National Symphony's "Pops" will add the attractions of beer, light wines and sandwiches to those of good music. The floor of Riverside Stadium will be set with tables to accommodate 1,200 people.

For its first experiment in the field of "Pop" Concerts the National Symphony has scheduled a season of six concerts, on Monday and Thursday evenings, over a period of three weeks. Dr. Kindler will conduct the first concert and the remaining five concerts will be directed by a second conductor. Soloists will appear in the series.

J. Maxwell Roche to Direct Recitals

J. Maxwell Roche has been appointed director of the Tuesday Evening Recital Series given in the recital hall of the Barbizon Hotel. The series will begin on Oct. 7, and continue until May 11. Artists scheduled for October include Betty Paret, harpist; The Four Louises Musical Group and Dorothy Sandlin, soprano. Mr. Roche was formerly conductor of the Bell Chorus of New York, president of the Conductors Club, Associated Glee Clubs of America.

CHICAGO SYMPHONY LISTS FULL SEASON

Thirty-one Soloists to Appear in Orchestra's Fifty-first Year—Stock to Conduct

CHICAGO, Sept. 10.—One hundred and thirteen concerts will be played by the Chicago Symphony this coming season, opening Oct. 16. Under the directorship of Dr. Frederick Stock, now entering his thirty-seventh season as conductor, and Hans Lange, entering his sixth year as Associate Conductor, the orchestra will give ninety-nine concerts in Orchestra Hall.

The season, the fifty-first in an unbroken succession since its beginning in 1891, is divided into twenty-eight Thursday evening and Friday afternoon pairs, twelve Tuesday afternoon concerts, eighteen Popular concerts (there will be four more in this series but played by the Civic Orchestra), two series of six each for young people, ten concerts in Milwaukee and single concerts in Battle Creek, Mich., Ann Arbor, Mich., Toledo, O., and Columbus, O. A special performance will be given during the season but the date is unannounced.

Thirty-one guest artists will be seen and heard with the orchestra; four of these will appear with the Swedish Choral Club in a performance of Bach's B Minor Mass: Harriet Henders, Kerstin Thorborg, Jussi Björling and Mark Love. The list of soloists also includes pianists Claudio Arrau, Belá Bartók, Robert Casadesu, Edward Collins, Vladimir Horowitz, Darius Milhaud, Guiomar Novaes, Sergei Rachmaninoff, Ethel Bartlett and Rae Robertson, Reginald Stewart and Alexander Brailowsky; Violinists Mischa Elman, Zino Francescatti, Carroll Glenn, Jascha Heifetz, Fritz Kreisler, Nathan Milstein, Robert Quick, Isaac Stern, Erica Morini and John Weicher; cellists Edmund Kurtz and Gregor Piatigorsky; Violist William Primrose and Composer-Conductor Carlos Chavez.

BALLET RUSSE OUTLINES SEASON FOR NEW YORK

Company Will Launch Three Weeks Series at Metropolitan Opera in October

The Ballet Russe de Monte Carlo, with Leonide Massine, Tamara Tomanova, Alexandra Danilova, Frederic Franklin, Igor Youskevitch, Nathalie Krassovska and Andre Eglevsky, will begin a three-weeks' season at the Metropolitan Opera House on Oct. 9.

Three new productions will be offered, two of them creations of Mr. Massine. These are 'Labyrinth' with libretto, scenery and costumes by Salvador Dali, based upon Schubert's Seventh Symphony, and 'Saratoga', for which Jaromir Weinberger has provided an original score. The third act of Tchaikovsky's 'Swan Lake' has been revived from the Petipa-Ivanoff choreography by Alexandra Fedorova under the title of 'The Magic Swan'.

Matinees will be held only on Saturdays during this engagement but there will be performances every evening including Sundays. Efrem Kurtz will conduct the orchestra with Franz Allers as assistant.

Grant Park Season Is Completed

(Continued from page 3)

ing performance of Tchaikovsky's Symphony No. 6.

Grant Park wore a festive air on the evening of Aug. 7 when one of the largest audiences of the season assembled to hear the WGN Symphony, under Henry Weber's direction, and Marion Claire, soprano. Miss Claire, was in her best form. She sang 'Addio' from Puccini's 'La Bohème,' Woodman's 'A Birthday,' 'The Jewel Song' from Gounod's 'Faust' and several songs from operettas.

Her husband, Mr. Weber, conducted the orchestra with spirit in Mendelssohn's 'Italian' Symphony. Strauss's Tone Poem, 'Don Juan,' Zador's 'Tarantella' and Bach's Choral 'Komm Süßer Tod,' arranged for orchestra by Adolph Hoffman, the orchestra's first 'cellist.

Edith Mason Appears as Soloist

Edith Mason, Chicago Opera soprano, came to the Grant Park Band Shell on Aug. 8 and sang with the Chicago Opera Orchestra under Dino Bigali. She first sang Lia's air from Debussy's 'L'Enfant Prodigue. Massenet's 'Il est doux, il est bon' from 'Herodiade' followed. Her second group consisted of two arias from Puccini's 'La Bohème': 'Mi chiamano Mimi' and 'Addio'.

The Ennio Bolognini Symphony, conducted by Ennio Bolognini appeared at the Grant Park Band Shell on Aug. 9. Mr. Bolognini, who is a 'cellist, also was the soloist, in Liszt's 'Liebestraum.' There were two other soloists on the program also: Helen Margolyne, soprano, who sang the Ballata from 'Pagliacci' and Delibes' 'Les Filles des Cadiz,' and James Tomassow, violinist, who was heard in Saint-Saëns' Rondo Capriccioso for violin and orchestra.

On Aug. 11 the Russian conductor, Nicolai Malko, made his Grant Park debut when he conducted the Woman's Symphony, Benny Goodman appeared as solo clarinetist under Mr. Malko's baton. Mr. Goodman played Mozart's clarinet concerto in A.

The Woman's Symphony responded to Mr. Malko's dynamic directions, playing vividly and richly. Mr. Goodman's swing orchestra occupied the bandshell at the finish of the concert.

Monna Van, soprano, sang with the Walter H. Steindel Symphony on Aug. 10. She was heard to splendid advantage in the 'Suicidio' from Ponchielli's opera, 'La Gioconda' and lighter numbers by Strauss and Friml.

Under the baton of Hans Lange, the Chicago Symphony began a series of three concerts on Aug. 12. An unusual feature was Mr. Lange's decision to make it an "Overture" concert. The program began with the overture in B Minor, for strings and flute, by Bach, followed in succession by Overtures from Gluck's 'Iphigenia in Aulis'; Mozart's 'Magic Flute'; Berlioz's 'Benvenuto Cellini'; Beethoven's 'Leonore' No. 2; Prelude to Wagner's 'Lohengrin'; 'A Midsummer Night's Dream' by Mendelssohn and the Overture-Fantasia, 'Romeo and Juliet' by Tchaikovsky.

Edmund Kurtz, first cellist of the orchestra, was the soloist on Aug. 13 when Mr. Lange conducted the second concert of the series. Saint-Saëns' concerto in A Minor, showed Mr. Kurtz's pre-eminent qualities as soloist.

For its concluding concert Robert Quick, first violinist of the orchestra, appeared as soloist, playing Mendelssohn's Concerto in E Minor with rich, warm tone and dynamic contrasts. Mr. Lange, conducted a beautiful reading of Brahms's Symphony No. 2, in D Minor.

On Aug. 15, Enrico Clausi, tenor, Frieda Savini, soprano, and Milo Luka, baritone, appeared with A. F. Thaviu and his band. Mr. Clausi's gave a masterful interpretation of the 'Lament' from Leoncavallo's 'I Pagliacci'. Mr. Luka was heard to splendid advantage in the 'Drinking Song' from Thomas's 'Hamlet'. Mr. Clausi, Miss Savini and Mr. Luka closed the program



Hans Lange



Edith Mason

with the 'Prison Scene' from Gounod's 'Faust'.

Teresa Sterne, thirteen-year old pianist, made her Chicago debut on Aug. 17, appearing with the Walter H. Steindel Symphony. She played the solo part of Tchaikovsky's B Flat Minor Concerto for Piano and Orchestra. She played fluently and courageously, and in the second movement showed that she is keenly sensitive to the emotional implications of music. As encores she played an A Flat Waltz by Chopin and Liszt's 'Gnomes'.

The Chicago Symphony returned to the Band Shell on Aug. 18. Dudley Powers, 'cellist of the orchestra, was soloist, and Hans Lange, associate conductor, directed. Mr. Powers played Boëllmann's Variations Symphoniques. His tone was consistently pure and mellow and his technique always sound. As an encore Mr. Powers played Massenet's 'Elegy'.

A rare musical experience was the performance by the orchestra and Mr. Lange of Haydn's Symphony in B Flat (B. & H. No. 8). It was rare, partly because the music itself is rarely played, and also because its shy beauty was projected so excellently. Beethoven's Seventh Symphony and his 'Prometheus' Overture, and Wagner's 'Siegfried Idyl' were also played.

On Aug. 19, Florian Mueller, first oboist of the Chicago Symphony, appeared as soloist with that organization. He played Handel's G Minor Concerto.

After weeks of playing under many different conductors, the Chicago Symphony had its own Frederick Stock, who has been its regular leader for thirty-six years, back to conduct its final open air concert of the season on Aug. 20. John Weicher, concertmaster of the orchestra, was soloist. This was Mr. Stock's first appearance at the Grant Park Band shell this summer.

Stock Conducts Schubert C Major

Mr. Stock conducted a fine performance of the Schubert A Major Symphony. Although there was a modest, submissive quality about it, the music always sounded substantial and imposing. Mr. Weicher gave an impeccable performance of Vieuxtemps's Fifth Concerto for violin. He played as an encore the Prelude to Saint-Saëns' 'Deluge.' The concert opened with Beethoven's Overture to 'Coriolanus,' and closed with the season's first playing of Rimsky-Korsakoff's 'Capriccio Espagnol,' a work which used to be a Grant Park standby.

One of the largest Grant Park audiences of the Summer assembled on Aug. 21 to see and hear Giovanni Martinelli sing with the Chicago Opera Orchestra, conducted by Kurt Herbert Adler. The tenor sang 'M'appari' from 'Martha,' and an aria from Halevy's 'La Juive' with directness of feeling and sonority and brilliance. After the intermission, he returned and sang the Lullaby from Godard's 'Jocelyn' and 'Vesti la Giubba' from 'Pagliacci.' He added two Italian songs as encores.

Mr. Adler presented for the first time in Chicago David Van Vactor's orchestration of Brahms's 'Liebeslieder' Waltzes. The program also contained Schubert's 'Unfinished' Symphony, Massenet's Orchestral Suite, 'Hungarian Scenes' and Goldmark's Overture, 'Sakuntala.'

Fritz Siegal, violinist, appeared as soloist with the NBC Symphony, conducted by Leroy Shield on Aug. 23. Playing the



Marion Claire



Henry Weber

Sibelius Concerto, the young violinist revealed new aspects of his talent. The support of the orchestra, of which Mr. Siegal is a regular member, was splendid. Mr. Shield presented a selection of short, interestingly varied works by Berlioz, Debussy, Beethoven, Johann Strauss, Smetana, and Liszt.

Malko Welcomed

Mr. Malko was heartily welcomed when he made his second Grant Park appearance on Aug. 24, again as conductor of the Woman's Symphony. Naomi Cook, soprano, was the soloist. Miss Cook sang arias from Mendelssohn's 'Elijah' and Verdi's 'Il Trovatore'.

Nina Serena, soprano, James Tomassow, violinist, and Ennio Bolognini, in the dual role of artist and conductor, appeared with the Ennio Bolognini Symphony on Aug. 18. Miss Serena made a more than favorable impression with her singing of a Puccini aria and a song by De Curtis. Mr. Tomassow played the finale from Bruch's concerto No. 1, in G Minor, with good firm tone and excellent phrasing. And Mr. Bolognini, as soloist, played Bruch's Kol Nidrei with warm, velvet tone. The same qualities of depth and understanding were present in his conducting.

Enrico Clausi, tenor and Frieda Savini, soprano, were again soloists with A. F. Thaviu and his band on Aug. 26. Both artists drew heavily on Verdi's 'Aida.' Mr. Clausi's offered a dramatic delivery of 'Celeste Aida.' And Miss Savini sang 'Ritorna Vincitor.' The artists joined in a duet from Act 4, Scene 2. Mr. Clausi appeared again on Aug. 28 with the Thaviu band, together with Milo Luka, baritone. Mr. Clausi sang the 'Flower Song' from 'Carmen' and a duet with Mr. Luka from 'La Forza del Destino.' Mr. Luka also sang the 'Largo al Factotum' from the 'Barber of Seville.'

Anna Kruetgen Sings

Anna Kruetgen, soprano, was soloist with the Woman's Symphony on Aug. 27, Leroy Shield, conducting. Mrs. Kruetgen sang arias from Gluck's opera, 'Alceste' and Saint-Saëns' 'Samson and Delilah' with splendid delivery.

The week ended notably with the appearance of Jerzy Bojanowski and his symphony on Aug. 30, together with Harriet Curtis Flower, 'cellist, and the Sarmatia Male choir (Z. Skubikowski, conductor.) The concert began with a blithesome reading of the Overture to Mozart's 'Don Giovanni.' Two Hungarian dances by Brahms, Smetana's Symphonic Poem, 'The Moldau,' the Bacchanale from 'Samson and Delilah,' and other interesting orchestral works disclosed Mr. Bojanowski's feeling for color and mood. The Sarmatia Male choir gave a group by Handel, Prosa and Zajak, singing with well-disciplined skill. Miss Flower's cello playing showed discriminating taste and technical proficiency.

CBS Symphony Heard

The fifty-fifth concert in the 1941 series of free concerts in Grant Park was given by the CBS Symphony under the direction of Caesar Petrillo. Mr. Petrillo, brother of James C. Petrillo, president of the Chicago Federation of Musicians and the American Federation of Musicians, conducted with a great deal of energetic gesturing and kept the orchestra playing in a lively manner. The program consisted of a miscellany of light music. John Neher, baritone soloist, sang 'Evening Star' from Wagner's 'Tannhäuser' and Moussorgsky's 'Song of the Flea.'

Leo Kopp, back from St. Paul, after

WAGNER ORGANIZES TOURS FOR OPERAS

'Barber of Seville' and 'Don Pasquale' Companies to Make Bows in October

Charles L. Wagner is sending out two complete opera companies this Fall. 'The Barber of Seville,' with Carlos Ramirez, Hilde Reggiani, Armand Tokatyan, and John Gurney as stars, opens its season in Syracuse on Oct. 10 and continues until the call for rehearsals at the Metropolitan Opera.

'Don Pasquale' opens a five-weeks tour at Auburn, N. Y., on Oct. 13, with Stella Andrevia, Francesco Valentino, Bruno Landi and Oscar Lassner as stars. Both companies are equipped with scenery and lighting, and costumes from authentic designs. Giuseppe Bamboschek and Walter Ducloux are the two conductors and Désiré Defrère, stage manager of the Metropolitan Opera, is in full charge of the productions.

Alexander Kipnis returns by air from South America on Oct. 8 and will appear with the San Francisco Opera on Oct. 14.

Zinka Milanov and Alexander Sved return from South America via Puerto Rico; and Jan Kiepura will open his season in Puerto Rico in Opera to be followed by four concerts in Mexico City and appearances at the Chicago Opera. Rosalyn Tureck will open her season in Puerto Rico in opera to be tista is touring South America. Catharine A. Bamman has joined the Wagner forces, taking full charge of the office.

having conducted the Minneapolis Symphony in its Summer series, appeared at the Grant Park Band Shell on Sept. 1 to conduct the Chicago Opera Orchestra. In contrast to the excellently balanced programs which Mr. Kopp usually presents, this one was a series of small pieces. Nevertheless, interest was sustained throughout the evening. The program opened with Glinka's 'Russian and Ludmilla' Overture, and Strauss's 'Wiener Blut.' Then Thomas Brennan, tenor, appeared to sing 'Cielo a mar' from Ponchielli's 'La Gioconda' and 'La Donna e Mobile' from 'Rigoletto.' Mr. Kopp then conducted an exquisitely calculated performance of the Intermezzi to Acts II and III of Wolf-Ferrari's 'Jewels of the Madonna.' A bright, amusing reading of Cailliet's variations on 'Pop Goes the Weasel' followed.

Lois Wallner, soprano, appeared on the post-intermission part of the concert. Singing 'Je Suis Titania' from Thomas's 'Mignon,' and 'Sempere Libera' from Verdi's 'Traviata.' The program also contained the march from Prokofiev's 'Peter and the Wolf,' Tchaikovsky's 'Romeo and Juliet' Overture, Annunziata's 'Enchanted Garden' and Mendelssohn's Overture to 'Ruy Blas.'

Janet Fairbank Sings Korngold Songs

Janet Fairbank, soprano, was soloist with the Walter H. Steindel Symphony on Sept. 3. She sang a group of Korngold songs on her first appearance, presenting them in a gracious and animated manner. Miss Fairbank returned later in the evening to sing Micaela's aria from 'Carmen' and Bishop's 'Should He Upbraid.' Her imaginative tonal colorings, her subtle but sure phrasing, and her mature interpretative facilities combined to make the music richly meaningful.

Mr. Steindel opened the concert with the American premiere of Dante Carrozini's 'Fantasie Symphonique.' It is of large scale proportions, elaborately and skilfully orchestrated. Also featured on the program was Gustave W. Ronfort's transcription of Debussy's 'La Cathédrale Engloutie.' The rest of the program was made up of works by Wagner, Liszt, and Weber.

GOLDEN GATE ENJOYS VISIT OF BALLET RUSSE

Massine Troup Presents Five Programs—Mormon Tabernacle Choir Gives Concert

SAN FRANCISCO, Sept. 10.—A Summer visit from the Monte Carlo Ballet Russe which held the stage at the War Memorial Opera House for five days starting Aug. 5, and a concert by the Mormon Tabernacle Choir from Salt Lake City, were the outstanding musical events of the past month. Apart from these attractions, the Sunday afternoon Midsummer Musicales in the Sigmund Stern Grove and two concerts by the WPA Symphony in the Civic Auditorium have drawn large audiences.

The ballet season was the first professional concert attraction to be presented here during the Summer in many years. The Metropolitan Management (Joseph Dyer and Curran Swint) which brought the Stokowski Youth Orchestra to the Auditorium in June also presented the ballet, and with greater financial success. The Opera House was well filled.

As usual, the Monte Carlo group was headed by Leonide Massine and Alexandra Danilova and this engagement marked the return of Tamara Toumanova, whose presence greatly enhanced the beauty and artistry which the company was able to provide. As usual, too, the male soloists were more numerous and better, on the whole, than the feminine contingents and the corps de ballet was better in such informal and modern things as 'The New Yorker' than in the classic Russian idiom which requires precision and a nicety of ensemble greater than the group's technique affords. It was Toumanova who justified the classic things such as 'Les Sylphides' and 'The Nutcracker Suite'.

Among the men, Igor Youskevitch, Frederic Franklin, George Zoritch and Andre Eglevsky shared honors second only to Massine whose appearances were few and brief. Efrem Kurtz and Franz Allers conducted the orchestra formed of San Francisco Symphony men. The repertoire, in addition to the works already named, included 'Poker Game', 'Prince Igor', 'Rouge et Noir', 'The Afternoon of a Faun', 'Le Beau Danube', 'Vienna-1814', 'Igorouchki', 'Serenade', 'Gaité Parisienne', 'Scheherazade' and 'Boutique Fantasque'.

Further Ballet Attractions Planned

Recent announcement has been made that the other Ballet de Monte Carlo under Col. de Basil will visit us the first week in December under the management of Tom Girton. The Massine section is due to return in the Spring, the San Francisco Opera Ballet has announced a week's program for January, and Sol Hurok has promised to send the Ballet Theater this way next season. Which indicates it is a good season for dance lovers.

That their name is legion was evidenced by the record breaking throng which crowded the Stern Grove on Aug. 24 to see the Modern Ballet Group of San Francisco in a dance program. It comprised three works: one lyric, one dramatic, one humorous. As usual, it was the comedy, 'The Arkansas Traveler', which won highest favor. Incidentally, it was excellently done under the direction of Bodil Genkel. The dance-drama, 'Green Mansions', was notable primarily for its costuming (especially the paint on the savages) designed by Charles Howard. Letitia Innes directed, and Lou Harrison wrote the music but the dance itself was unconvincing despite some beautiful work done by Yuriko Amemiya as Rima. Pictorial and also notable for its colorful

costumes was the waltz group directed by Carol Beals and done to Ravel's 'Valse Nobles at Sentimentales'.

The Mormon Singers demonstrated how skillful an amateur group may become under a director such as J. Spencer Cornwall. The program ranged from Mormon hymns and a 'Tannhäuser' excerpt to 'Annie Laurie'. Richard Condie was soloist and Frank Asper and Alexander Shreiner the accompanying organists. They came under the management of the Opera Association's concert division, directed by Paul Posz.

Other Stern Grove concerts presented the Junior Civic Symphony, directed by Henry Woempner, with Howard Harding, baritone, as soloist; an operatic concert directed by Walter Herbert which consisted of the second act of 'Martha' in

English and the third act of 'Aida' in Italian, in concert form. Mary Barton, Sue Bell Browne, Paul Walti, Marsden Argall and Edward Wellman comprised the 'Martha' cast while Wilma Spence, Leslie George and Mr. Wellman sang the 'Aida' scene. 'Oberon' and 'Carmen' orchestral excerpts supplemented the vocal scenes.

Recitalists in the Grove were Lawrence Strauss who sang one of his usual discriminating song programs, sharing honors with Laura Dubman who was making her first professional appearance here since she was a child prodigy. She scored a distinct success by virtue of her musicianship and accomplished technique.

The WPA Orchestra directed by Nathan Abas played music by Bach-Boessenroth, the Passacaglia and Fugue, Tchaikovsky, the 'Pathétique' Symphony, and Beethoven, the violin concerto with Louis Kaufman as guest soloist. A fort-

night later a program which more nearly justified its presentation and which was also much better played was offered. It featured Copland's 'Music for the Theatre' and Shostakovich's 'Golden Age' ballet suite. Harry Kaufman made a successful debut here as soloist in the Rachmaninoff Concerto. Liszt's 'Les Preludes' concluded the program. The WPA players appeared in the Civic Auditorium under the sponsorship of the San Francisco Art Commission.

MARJORY M. FISHER

Earle Spicer Returns from Canada

Earle Spicer, baritone, recently returned to New York after fulfilling a thirteen-week contract with the Canadian Broadcasting Corporation. It was his fifth consecutive Summer on the program. He is preparing for a busy season this Fall and Winter.

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Some Figures — For What They Are Worth

DOES the foreign-born musician who comes to this country fare better, particularly if he is a composer who has been trained abroad, than his American-born confrere? It would be useless to deny that there is feeling on this subject and it is far from an academic one. But much as the trend of some of the discussions regarding "emigré" musicians is to be deplored, one has only to participate one way or another in an argument of the kind to realize how few are the facts on which such disputes are predicated.

It is therefore of interest and possibly of real value—if only for the sake of having a talking point that is not mere opinion or guesswork—to note certain figures in the National Music Council's survey of the compositions performed during the season of 1940-41 by the sixteen major symphony orchestras in the United States at their regular subscription concerts in their home cities.

Though the aggregate number of works by American-born composers shows a decrease of from 107 to 93, compared with the season of 1939-40, the number of works by naturalized Americans, plus those of foreigners living in the United States, went up from only 23 in 1939-40 to 114 in 1940-41. "This," says the report, "would seem to indicate an influx of foreign composers."

There has been, of course, such an influx, but that it should have made such a difference in the course of one year is difficult to explain on the basis of the year's new arrivals or changes in the status of composers already here. Some will

charge favoritism on the part of conductors, or the working of certain cliques, but even favoritism and log-rolling of special groups are not likely to bear so little fruit in one year and so much in the very next year. Figures of this kind would seem to mean more when the changes they present are less extreme.

In continuing its work, the Council may give us something really determinative in the course of, let us say, five years. Even then, what it all means may turn out to be something of the prejudices quite as much as of any far-sighted analysis or everyday common sense.

"Music as Usual"

THE approach of the new season, with musical organizations, artists and managerial agencies preparing to carry out carefully laid plans, brings with it the feeling that nothing that the international crisis can impose upon this country can stop or materially alter our march to world leadership in the art that now flourishes in every city, town and hamlet.

"Music as usual" might well be a slogan for the immediate future, since "as usual" with us has meant a steady and solid growth from year to year, with new audiences continually brought into being, artistic standards more widely insisted upon, the value and appeal of a diversity of types of music given a more general recognition, and the worth and desirability of our own American music made a subject for ever-increasing discussion throughout the land. America's music has only to continue along the paths it has followed in recent years, and at a corresponding acceleration of tempo, for us to progress musically as no other country has progressed in this century, irrespective of whether the times have been those of peace or those of war.

Fault has been found with a too smug reliance on a "business as usual" attitude, since these necessarily are days of endless readjustments that are vital to the national defense, and the unusual must in a multitude of cases take precedence over the usual. Sacrifices are being made in many fields. Curtailments are being found necessary in one direction so that there may be expansion in another. But music is not like a factory or an industry, capable of a conversion to be likened to that which results in the plant that has been making washing machines turning to the manufacture of machine guns.

With the experiences of the last war as a guide, it need not be doubted that music will have an important part to play in relation to the armed forces of the country if they should be called upon to go into action. There was an expansion rather than a contraction of musical activities in 1917-18, when the nation was called upon to make a maximum effort in the cause that then was being fought out on land and sea.

Perhaps nothing has been more significant than the symbolic use of Beethoven's Fifth Symphony in the "V" campaign, since it is music by a German who has stood among the foremost champions of the brotherhood of man. Nothing can take from great music generally that quality which Beethoven individually so supremely expresses. Whatever the nationality of its composer, the music that endures bespeaks a realization of human dignity and affection. Without "music as usual" we should lose one of the unquestioned bulwarks of our national well being and our public morale.

Now that Arturo Toscanini has decided to relinquish them, at least temporary, the engagement of Leopold Stokowski to take over the chief burdens of the new season of broadcast concerts by the NBC Symphony will be generally applauded. He has a reputation all his own with radio as well as film audiences. Moreover, it may be the best thing for Mr. Stokowski to be back in the symphonic harness, where fidelity to the great composers means something not at all like 'Fantasia'.

Personalities



Louis Persinger, Who, When Not Occupied with Playing the Violin or Teaching Others to Do So, Spends Some of His Leisure Time Over the Chess Board, Exhibits with Justifiable Pride the Cup Which He Won by Achieving First Place in B Class at the Recent Congress of the New York State Chess Association Held at Colgate University, Hamilton, N. Y.

Vaughan Williams—The musical accompaniment for the forthcoming film, 'Forty-ninth Parallel' is being written by Dr. Vaughan Williams.

Boult—Sir Adrian Boult, speaking of the musical future of the city of Bristol, England, said: "When you are rebuilding, add another brick and have a permanent local orchestra".

La Guardia—Mrs. Lytle Hull, president of the New Opera Company which is scheduled to open in New York next month, has presented to Mayor Fiorello H. La Guardia, ticket No. 1,000, for the entire season of six weeks.

Hess—The King's Birthday Honors List included the name of Myra Hess, who was made a Dame Commander of the British Empire. The Gold Medal of the Royal Philharmonic Society is also to be presented to Miss Hess. Miss Hess is said to be engaged in making a couple of propaganda films dealing with the music of Britain in war time.

Heifetz—What must almost be considered a record, is the fact that when Jascha Heifetz played the Brahms Violin Concerto with the New York Philharmonic-Symphony at the Lewisohn Stadium recently, it was his 176th performance of the work.

Jepson—Recently appointed chairman of the Women's Committee of the American Flying Service Foundation, Helen Jepson sold to Mayor LaGuardia of Greater New York, the first emblem of the foundation.

Enters—The motion picture in which Angna Enters will make her screen debut will be released in the near future by RKO. It is entitled "Passage from Bordeaux".

Jaroff—Just two weeks before his father, Serge Jaroff, became an American citizen, Alexei Sergeevich weighed-in at the Jaroff home, tipping the scales at seven pounds.

Iturbi—The Spanish pianist-conductor, José Iturbi, took out his first citizenship papers in Los Angeles on Aug. 23. Mr. Iturbi gave Valencia, Spain, as his birthplace, and stated that he has lived in the United States for twelve years.

Menuhin—On his return from a South American tour last month, Yehudi Menuhin was annoyed to learn that a rumor had been current that he had appealed to Washington for deferred classification in the draft. An earlier temporary ruling had placed him in the 1-A class, but the violinist, although married and the father of two children, had expressed himself as ready to serve whenever called.

Busy Season in Store For Philadelphians

(Continued from page 4)

concert here under Forum auspices. Salvatore Baccaloni assisted by artists of the Metropolitan Opera is posted for scenes from 'Don Pasquale,' 'Falstaff,' 'L'Elisir d'Amore' and 'Boris.' Recitals will be given by Helen Traubel and Robert Weede of the Metropolitan Opera; Alexander Borovsky and Rudolf Serkin, pianists, and Zino Francescatti, violinist. Elsie Houston, Brazilian soprano, and Whittemore and Lowe, duo-pianists, will be heard in joint recital and choreographic programs will engage the Littlefield Ballet with Jenó Donath conducting and Carmen Amaya with her dancers and guitar orchestra. These will take place in the Academy of Music, and are in addition to an extensive program of lectures, discussions and plays under Forum auspices.

Announcing her eighth Philadelphia All Star Concert Series, Emma Feldman lists five Thursday evenings at the Academy of Music: the Original Ballet Russe, Nov. 13; an artist replacing Kirsten Flagstad, Dec. 4; Vladimir Horowitz, Jan. 15; Jascha Heifetz, Feb. 5, and the Philharmonic-Symphony of New York, Bruno Walter conducting, April 14.

Present information indicates a welcome increase in the total of chamber music programs. The Curtis String Quartet with assisting artists will offer a group of recitals under the sponsorship of the Chamber Music Society. Two series are in view by the New Center of Music, Joseph Levine, musical director: one comprising three Town Hall concerts by the New Center Chamber Orchestra with Mr. Levine conducting and Philadelphia soloists participating, and the other, a Festival of North and South American Music at the Academy of Music Foyer and affording three programs of vocal, piano, and chamber music.

Chamber Orchestra Plans

Two concerts are forecast by the Philadelphia Chamber String Simfonietta, entering its sixteenth season with Fabien Sevitzy, founder of the organization, as conductor. Joseph Barone, founder and conductor of the American Little Symphony (formerly the Philadelphia Little Symphony) heralds three Academy of Music Foyer concerts with programs featuring young American soloists and guest-conductors, and premieres of works by American composers. This group like the Simfonietta is made up of Philadelphia Orchestra musicians.

A new ensemble, the Modern Chamber Players, was recently formed: its founder and conductor being Bernard Morgan, young Philadelphia musician and composer. Five Sunday evening concerts with programs devoted to contemporary music are in prospect. Present day composers will also be served in several recitals sponsored and arranged by the Twentieth Century Music Group.

Now in its fourteenth season, the American Society of the Ancient Instruments, Ben Stad, founder and director, is preparing for its two-day annual festival, to be held at the Ritz-Carlton Hotel in the Fall, dates and soloists to be announced shortly. A series of lecture-recitals on old music and concerts in Philadelphia, Wilmington, and other cities are also planned.

Entering the field this season under the management of Emma Feldman is the Phil-Art Trio; Josef Wissow, piano, Helen Berlin, violin, and Emil Folgmann, cello. Concerts will be on Oct. 23, Nov. 20, and Jan. 22 in the Academy of Music Foyer.

Brahms and Bach Festivals Listed

Heading the list of choral events are Brahms and Bach Festivals under the auspices of the Philadelphia Choral Festivals Society, Henry S. Drinker, president, and James Allan Dash, musical director and conductor. To be held in March, the Brahms series will present an orchestral-choral concert in the Academy of Music with the Brahms Festival Chorus and prominent soloists in the 'Requiem,'

What They Read Twenty Years Ago

MUSICAL AMERICA for September, 1921

Well, of All Things!

Chaliapin is waiting permission to sing in London. British officials in Riga refused him permission to sail. His request to sing in the United States for the benefit of starving Russians has been submitted to the State Department. The Russian singer has given assurance that his appearances will not in any way be connected with Soviet propaganda.

1921

Who Was It?

The "greatest conductor available" is to be engaged to lead the Stadium Orchestra in next Summer's concerts. With the choice thus limited, the name might as well be announced, since any one of about ten of our best known masters can say offhand, modestly permitting, just whom the description fits.

1921

Why Not in New York?

Chicago Music Teachers Subscribe \$4,500 for season's opera. This is the largest single order covering block reservations ever filled in the history of the Chicago Opera.

1921

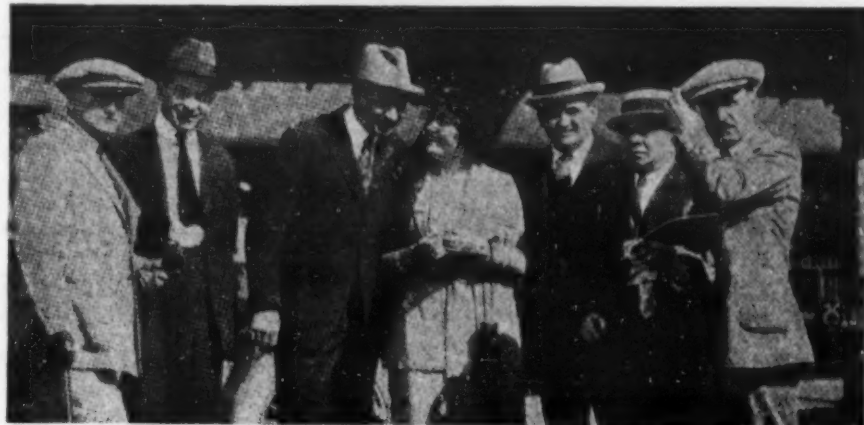
Adieu!

At a recent concert in the Dieppe Casino, Camille Saint-Saëns as soloist, received an ovation. In a short speech he said: "I have been playing in public for seventy-five years. I am playing today for the last time. From the bottom of my heart I thank you for your appreciation!"

1921

Not Bad for a Musician

The amount of Caruso's estate is estimated at thirty million lire or, at the present rate of exchange, \$1,245,000. There is said to be an annual additional income of \$200,000 royalty on voice-reproducing records.



WITH THE SCOTTI OPERA ON TOUR

Above, as the Company Left Ravinia for the Pacific Coast. From the Left: Charles Hackett, Tenor; Louis D'Angelo, Bass; Giacomo Spadoni, Conductor; Alice Gentle, Mezzo-soprano; Mario Chamlee, Tenor; Francesco Daddi, Tenor, and Armando Agnini, Stage Director. Left: Léon Rothier, Antonio Scotti and Miss Gentle Working Out a Dramatic Moment in Massenet's 'La Navarraise'

the Alto Rhapsodie, the 'Song of Destiny,' and 'Nänie'. The Philadelphia Orchestra under Eugene Ormandy will devote its current concerts to Brahms's works and the Pennsylvania W.P.A. Symphony Orchestra with Guglielmo Sabatini conducting and soloists, will also honor the occasion with Brahms lists. In addition there are to be programs of piano works, Lieder, and chamber-music. As in former years the Bach Festival will be a two-day affair at Saint James's P.E. Church in central Philadelphia with the Philadelphia Bach Festival Chorus and soloists, assisted by orchestra, organ, and harpsichord, in three (possibly four) sessions of church cantatas.

Launching its forty-fifth season under the leadership of Dr. Henry Gordon Thunder, veteran conductor, the Choral Society of Philadelphia foretells presentations of Handel's 'Messiah,' Haydn's 'Creation,' and Bach's B Minor Mass, the last with the assistance of the Philadelphia Bach Choir. Dr. Thunder will also direct the Fortnightly Club in two concerts.

Five programs are projected by the Mendelssohn Club of 100 voices, Harold W. Gilbert, musical director and conductor. Appearances are scheduled for the Philadelphia Art Museum, the Academy of Music Foyer, and the auditorium of the University of Pennsylvania. Included are lists of Renaissance music, Christmas numbers, and a special Youth concert. Several new works are to be introduced. The club specializes in a Cappella singing.

The Guild Singers, Isadore Freed, founder and conductor, bills two concerts:

one to be given to American music with a group by Philadelphia composers, and the other, to a British-Russian program. Other groups planning concerts include the Paderewski Polish Chorus, Walter Grigaitis, conductor; the Choral Art Society, Clyde R. Dengler, conductor; the Delaware County Choral Society, also directed by Dr. Dengler; the Orpheus Club, Alberto Bimboni, conductor; the Junger Maennerchor, Leopold Syre, conductor; the Germantown Male Chorus, Louis C. Doelp, conductor; and the Roxborough Male Chorus, Earl Henson, conductor. The choral organizations of the University of Pennsylvania, Temple University, and other colleges in the Philadelphia area will also be heard.

Pennsylvania W.P.A. Symphony Plans

The Pennsylvania W.P.A. Symphony, Guglielmo Sabatini, conductor, is to inaugurate its 1941-42 season early in October. Sunday afternoon series in Irvine Auditorium of the University of Pennsylvania and Mitten Hall Auditorium of Temple University are arranged; there will be a series of evening concerts, and courses of music appreciation programs for young people under the auspices of the Philadelphia Board of Education. In accordance with well established policy, soloists, largely Philadelphians, are to appear at virtually all concerts and generous representation will be given American composers, particularly residents of this city and state. Henri Elkan, Walter Grigaitis, and Leopold Syre are engaged as guest-conductors of special orchestral-choral concerts. Other guest-conductors

include Fritz Kurzweil, Jenó Donath, Louis Vyner, and Vernon Hammond. In addition there will be visiting conductors from other cities to be announced shortly.

The National Youth Administration Symphony of Philadelphia, Louis Vyner, musical director and conductor, looks forward to an active season with concerts at Drexel Institute Auditorium, the Academy of Music, and other halls, and continuation of radio broadcasts. On Oct. 2 the orchestra is to play at the Elkin's Forest Festival, West Virginia, the program featuring the world premiere of Henry Cowell's 'The Melting Pot.'

The Pennsylvania Philharmonic, Luigi Carnevale, founder and conductor, is planning its series with programs listing young soloists and new works by native composers. Other ensembles projecting concerts are the Germantown Symphony, Jenó Donath succeeding N. Lindsay Norden as conductor; the Germantown Youth Symphony, Adolph Sorian, conductor; the Roxborough Symphony, Leonard DeMaria, conductor; the Old York Symphony, Louis Angeloty, conductor; the Northeast Philharmonic, Edward A. Stringer, conductor; and the Oak Lane Symphony, Dr. Harry J. Peoples, conductor.

Jack Salter's Daughter Marries

Jack De Witt Salter, New York musical manager, and Mrs. Salter have announced the marriage of their daughter, Helen Jacqueline to Truman Richards Young, in Salt Lake City on July 23, last. Mr. and Mrs. Young will make their home in San Francisco.

ST. LOUIS MUNICIPAL OPERA SERIES ENDS

American Premiere of 'Balalaika' Concludes Season—Record Attendance Marked

ST. LOUIS, Sept. 10.—Concurrent with the final curtain of the twenty-third season of Municipal Opera on Sept. 1, came the announcement that three all-time records had been broken for a single performance, a week's run and for an entire season. A total of 11,232 persons sang 'Auld Lang Syne' at the conclusion of the final week's opera 'Balalaika', being given its American stage premiere. This number topped all previous single nights and the largest weekly attendance was 74,770 and the total season (12 weeks) was 811,433, making it a large financial success, quite enough to wipe out the losses of 1939 and 1940.

At least 5000 were turned away at the final performance. This speaks well for the success of 'Balalaika', which had attained success several years ago in Europe. Being a Russian story full of romance, intrigue and war, it found a ready reception with the big audiences and it was staged magnificently by Richard Berger and his scenic artist, Watson Barratt. A large cast headed by Nancy McCord, as Lydia Marakov of the Imperial Russian Ballet, who was the daughter of a Revolutionist; Arthur Kent as Count Peter Karagin of the Imperial line; Frederick Persson as Prince Karagin; and Bob Lawrence as a Russian Officer, were supported by Ruth Urban, Helen Raymond, Maryon Dale, William O'Neal, Violet Carson,



AT A YUGOSLAVIAN BENEFIT SALE IN BUENOS AIRES
Zinka Milanov, Soprano of the Metropolitan Opera, Auctions Peasant Dolls in the Yugoslavian Pavilion at a Benefit Sponsored by the Allies Organization in Buenos Aires

Zinka Milanov, Metropolitan Opera soprano, who has been singing in Buenos Aires and Rio de Janeiro, will open the season in Puerto Rico on Oct. 14, in 'Aida'. She will also appear in 'The Masked Ball'

Emil Wachter, Joseph Macauley and William Lynn. George Posford and Bernard Grun wrote the work. The Ballet outdid themselves in Schumann's 'Carnival' interpolated as a part of the action, in which Jacob Schwartzdorf directed.

The sixth week in the series, July 14 to 20, presented 'Irene' with its haunting 'Alice Blue Gown' melody and a splendid characterization of the title role by a young unknown soprano, Evelyn Wyckoff. Not only did she act well, but her voice was especially suited to

the music. Others in the cast were Ruth Urban, Ethel Taylor, Jack Williams, Jack Donahue, Helen Raymond, Betty Bruce, Maryon Dale, William O'Neill and the funster William Lynn as Mme. Lucy.

Adventure and romance with Romberg's 'Nina Rosa' occupied the next week of July 21 to 27. The management again placed the lead in the hands of Bob Lawrence and again he acquitted himself nobly. The title part was entrusted to Carolina Segrera, whose voice far outshone her histrionic ability. Other regular company members filled the lesser parts. The ballet in the cave of the Incas, directed by the choreographer, Theodor Adolphus, was impressive against a setting by Mr. Barrett.

'Bitter Sweet' was given the week of Aug. 4 to 10. Norma Terris recreated the dual role of The Marchioness of Shayne and Sarah Millick with poignant sweetness and superb characterization, besides doing full justice to the musical demands. Robert K. Shafer was the Carl Linden. Ruth Urban, Bob Lawrence and a large cast participated. Patricia Bowman again appeared with the ballet.

Romberg's 'The Desert Song' followed during the week of Aug. 11 to 17. This popular opera brought out capacity audiences each night. Arthur Kent headed the cast as The Red Shadow. Eric Mattson, Bob Lawrence, Ruby Mercer, Violet Carson, Maryon Dale, Ruth Urban, Frederick Perssons and William Lynn completed the cast.

'The Red Mill', by Victor Herbert, somewhat modernized with a stream-lined version occupied the week of Aug. 18 to 24. Evelyn Wyckoff, who had been heard earlier in the season, returned to the cast, as did Detmar Poppen, one of the older troupers, making his appearance as The Burgomaster.

HERBERT W. COST

CONCERTS IN ST. LOUIS

Lange Conducts Two Programs by Little Symphony in Quadrangle

ST. LOUIS, Sept. 10.—The Little Symphony's fifth Concerts in the Washington University Quadrangle was on July 11 with Hans Lange conducting. Mr. Lange's program was made up of Old and New Dances, starting with Three Dances from 'The Fairy Queen' by Purcell, then going to four movements from the ballet 'Don Juan' by Gluck and completing the first part with 'A Little Ballet Music' by Grétry. Saint-Saëns's Tarantelle for Flute and Clarinet with Orchestra, was followed then

by Debussy's Valse, 'La plus que lente'. A Dance in three time by Porter and Stravinsky's amusing 'Ragtime' completed the program.

The sixth and concluding concert of the season was also conducted by Mr. Lange. Eugene Campione, violinist, was the soloist. Wieniawsky's Concerto in D Minor was the work chosen and it was executed with taste and refinement. The Sinfonia in D by Rigel opened the concert, followed by Menuet from Serenade, Op. 11 by Brahms.

Beecham Engaged For Metropolitan

(Continued from page 3)

citals and guest appearances, then to Canada where she was engaged as soloist with the Vancouver Symphony, conducted by Sir Ernest MacMillan. She also gave recitals in Winnipeg, and in April, 1941, came to New York.

The circumstance that she has sung the role of the Queen of the Night in Europe has given rise to the belief that she may be cast for that difficult role in the projected revival of Mozart's 'Magic Flute,' the only one of variously rumored revivals which is commonly looked upon as almost a certainty, with Bruno Walter as conductor. Whether she will also sing such Wagnerian parts as Elsa, Elisabeth, Eva and Guttrune has been a subject of conjecture.

Wagnerian Situation in Doubt

Marjorie Lawrence, the Australian dramatic soprano, who was stricken with partial paralysis of the legs two months ago, as the result of an inoculation, has been obliged to cancel all concert engagements for October since it is uncertain how soon her recovery may be expected. Elizabeth Kenny, an Australian nurse who has been caring for the singer, said that she hoped Miss Lawrence might be able to take part in the Metropolitan's Wagnerian performances later in the season. The soprano was removed from a sanatorium at Hot Springs, Ark., to the Minnesota University Hospital on Aug. 25.

Helen Traubel, the American soprano to whom many have been looking to at least partly replace Kirsten Flagstad in the heroic Wagner roles, will be limited in the number of her appearances at the opera because of heavy concert scheduled arranged before it was known definitely that Mme. Flagstad would not return from Norway. It is said, however, that she has learned the three Bruennhildes, so that she will be prepared to undertake them if called upon to do so, in addition to the parts she already has sung at the Metropolitan, including Sieglinde and Elisabeth.

Baccaloni Sure, Bjoerling Uncertain

There has been much speculation on whether two favorite artists, the tenor Jussi Bjoerling, and the buffo basso Salvatore Baccaloni would be able to return because of complications attendant on their travel plans. The case of Bjoerling, who has been in his native Sweden, has remained the more difficult, and at this writing there are serious barriers still in the way. Mr. Baccaloni, it is now said, will be able to return, along with the conductor Ettore Panizza. They have been in South America, and unforeseen obstacles arose with respect to the papers of Mr. Baccaloni, who is an Italian citizen.

Among rumors connected with the engagement of Sir Thomas Beecham, the New York Times mentioned as under consideration for him the production of Bach's 'Phoebus and Pan', a secular cantata that on various occasions has been presented as opera, and Handel's oratorio, 'Hercules', one of several Handel works in this form considered suitable for stage treatment. In the absence of General Manager Edward Johnson, a member of the Metropolitan staff said he could "only express surprise" at this report.

RECENT ADDITIONS TO THE NOTABLE CHOIR AND CHORUS PUBLICATIONS OF THE OLIVER DITSON CO.

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(45 minutes)30
- QUEST FOR THE VICTORIOUS LIFE
Choral Service for Mixed Voices with
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Compiled and Written by Griffith J.
Jones (15081) (35 minutes)25
- THE DAY OF JUDGMENT
Anthem for Advent or General Use
for Mixed Voices
By George Blake (15087)15
- SAVIOUR, LIKE A SHEPHERD LEAD US
Anthem for Mixed Voices
By William Lester (15074)15
- IN HEAVENLY LOVE ABIDING
Anthem for Mixed Voices
By Felix Mendelssohn, Arr. by Louis
R. Dressler (15073)15
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- COMRADES
Netherlands Folk Tune, Mixed Voices,
4 parts, A Cappella
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- WE SIT AT THE OPEN WINDOW
Norwegian Folk Song, Treble Voices,
2 parts (S.S.)
Arr. by Alfred Whitehead (15080) . . .15
- SOUNDS
Chorus for Mixed Voices, 4 parts
By Gustav Klemm (15071)10
- AMERICA, MY HOME
Patriotic Chorus for Mixed Voices,
4 parts
By Alfred Wooler (15079)10
- LAMENT, From Tchaikovsky's Third
Symphony
Choral Paraphrase for Treble Voices,
3 parts (S.S.A.)
By Samuel Richards Gaines (14900) . .15
- THROUGH THE SILENT NIGHT
Chorus for Treble Voices, 3 parts
(S.S.A.)
By Serge Rachmaninoff, Arr. by
Noble Cain (15076)15
- WHERE'ER I ROAM OR LINGER
Chorus for Mixed Voices, 4 parts (A
Cappella)
By Alexander Gretchaninoff (15051) . .15

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PIERRE MONTEUX MAKES RAVINIA DEBUT

Conductor Directs Chicago Symphony in Two Programs: One of French Music, the Other Chiefly German—New Amplifying System Used

CHICAGO, Sept. 10.

PIERRE Monteux made his debut at Ravinia on Aug. 5, conducting the Chicago Symphony in a program of French music. Although Mr. Monteux is by far the mildest mannered of all the guest conductors that have appeared at Ravinia this season, the concert he presented was one of the most exciting of the entire festival. His reading of the Franck Symphony was distinguished by a firmness of tone and design that kept the music constantly important, and there were light imaginative colorings which kept it constantly interesting. The program also contained Ravel's 'Daphnis and Chloe' Suite (Second Series); Berlioz's Overture to 'Benvenuto Cellini'; 'The Pleasure-Dome of Kubla-Khan' by Charles Tomlinson Griffes; and the two Debussy Nocturnes, 'Clouds' and 'Festivals'.

In the concert of Aug. 7 Mr. Monteux conducted Bach's Passacaglia and Fugue in C Minor, orchestrated by Respighi, Mozart's 'Haffner' Symphony, and Brahms' Symphony No. 2 in D. The performance of the Brahms Symphony was a fine example of the power a great piece of music can have when it is set forth simply and directly. In addition to the German music, Mr. Monteux presented Darius Milhaud's 'Suite Provençale.' An amplifying system for the benefit of those who listen to the concerts on the lawns of Ravinia Park outside the pavilion was in operation for the first time on this occasion.

B.

Helen Traubel, soprano, won spontaneous acclaim on Aug. 9, and heightened first impressions again on the following after-



Pierre Monteux

noon, in the concluding concerts of the Ravinia Festival conducted by Mr. Monteux. Fine weather holding forth, an unusually large audience was at hand for both concerts to welcome Miss Traubel.

On Aug. 9 she began her portion of the program with the aria, 'Divinite du Styx' from Gluck's opera 'Alceste' sung with rare feeling and artistic sensitiveness. 'Morgan' and 'Cecile' by Strauss concluding the first half of the concert were exquisitely done, Miss Traubel obligingly repeating 'Cecile' after several recalls. The delivery of her final offering, Brünnhilde's 'Immolation', from Wagner's 'Twilight of the Gods', was superb.

Mr. Monteux's ability to obtain the best from an orchestra was again demonstrated in a magnificent reading of the Overture to 'Fidelio', by Beethoven. An elusive sylvan quality pervaded Debussy's Prelude to the 'Afternoon of a Fawn' contrasted strongly with the puckish humor and pathos of the 'Petrouchka' ballet Suite by Stravinsky. Two Wagner selections, 'A Siegfried

Idyl' and 'Siegfried's Death' were also well performed.

The next afternoon Miss Traubel devoted herself entirely to Wagner, beginning with 'Dich theure Halle', from 'Tannhäuser', 'Du bist der Lenz' from 'The Valkyrie', 'Elsa's Dream', from 'Lohengrin' and two songs, 'Schmerzen' and 'Traume'. Her interpretations again were invested with beautiful tone and evident sincerity.

The orchestral program contained an inspiring interpretation of Beethoven's Symphony No. 8, in F, Op. 83, the roughish bluster of 'Til Eulenspiegel's Merry Pranks' by Strauss, and a first performance of Cesar Frank's, 'Piece Heroique', for organ orchestrated by Charles O'Connell, which gained dignity in the transcription. The concert began with the overture to Weber's opera, 'Euryanthe.' Q.

Budapest Quartet Appears

The Budapest String Quartet came to Ravinia on Aug. 12 to begin a series of four chamber music concerts as a post season feature of the Festival. The Quartet presented Haydn's Quartet in G, Op. 77, No. 1, Schubert's Quartet in D Minor, ('Death and the Maiden'), and Mozart's Quintet in G Minor (K 516). Milton Preeves, first violist of the Chicago Symphony assisted in the quintet. The sober music was played with prevision, tonal purity and technical dexterity.

On Aug. 16 the Quartet opened the concert at Ravinia with Beethoven's Quartet in D, Op. 18, No. 3, and followed it with Ravel's exotically colored Quartet in F. The contrast between the positive character of the Beethoven work and the rebus quality of the Ravel was striking. Dudley Powers, cellist of the Chicago Symphony, joined the quartet to play Schubert's Quintet in C, Op. 163.

B.

Leonard Shure, talented young American pianist, was the soloist with the Budapest Quartet in its second concert on Aug. 14. His brilliant playing enhanced and enlivened Brahms's Piano Quartet in G Minor, Op. 25. The quartet and pianist were in entire accord throughout. The Quartet also played Mozart's quartet in E flat (K. 428) and Beethoven's quartet in E Minor, Op. 58, No. 2.

On Aug. 17 Benny Goodman proved his inalienable right to be regarded as a serious

ORCHESTRAL ASSOCIATION TO GIVE OPERA PREMIERE

Work Being Especially Written for National Orchestral Group, Will Be Performed in New Season

In its 1941-42 season, the National Orchestral Association will give the world premiere of a new opera now being written especially for the organization. The Association's new season will be expanded to include three separate series of programs, instead of two, as in former years.

The Association's membership concerts on six Monday evenings will continue as well as the Gabrilowitsch Memorial Series of five Saturday afternoon programs, and in addition a "music play" series will be presented on three Tuesday evenings. Two of the Monday evening concerts will again present music plays in the second half of the program, the first half being devoted to symphonic works. One of these music plays will be the first performance of the Association's new opera.

Details of the Monday evening series for 1941-42 are as follows: Nov. 10, soloist, Emanuel Feuermann, 'cellist; Dec. 8, soloist, Mieczyslaw Munz, pianist; Jan. 12, opera (to be announced); Feb. 16, story of the Association in music, Mariana Sarica, pianist; March 16, world premiere of new opera; April 27, soloist, Rudolf Serkin, pianist.

The first concert of the Tuesday eve-

ning opera series will be held March 17, when the Association's new opera will be repeated. Puccini's 'Sister Angelica' will be presented on April 14, and 'Gianni Schicchi' on May 5.

The Gabrilowitsch Memorial Concert Series, inaugurated by Ossip Gabrilowitsch, and known in the past as a Concerto series, will be devoted this year to a "Winners' Series". Each program will include contemporary orchestral works, composed by Americans who have won prizes in national competition contests. In addition, each program will also include, as soloist, an artist who has won an award in an American competition. The soloists will perform works from the standard repertoire.

Orchestral Association Holds Auditions

Auditions for membership in the training orchestra of the National Orchestral Association for the season 1941-42, were announced to begin on Sept. 15. Applications are available to students and young musicians who wish to gain experience and training in orchestral performance and who can arrange their professional work so as not to conflict with regular and punctual attendance at rehearsals and concerts of the training orchestra. Membership dues of \$1.00 are payable upon registration. All applications and inquiries should be sent to The National Orchestral Association, 113 West 57th Street, New York.

La Meri Presents Indian Dance Drama

La Meri presented 'Gauba's Journey to Paradise', a Desi Natya adapted from a popular folk tale of India, at the

School of Natya on Aug. 12. The cast included besides Mme. La Meri, Deirdre, Carolyn, Namora, Lucille, Juana, Mera, Evelyn, Marian and Iris, students at the school. Music was by Wana Singh.

HEAR ILLINOIS SYMPHONY

Fritz Siegal Is Soloist Under Albert Goldberg at Last Outdoor Concert

CHICAGO, Sept. 10.—The Illinois Symphony gave the last of a series of outdoor concerts at the University of Chicago on Aug. 14. Albert Goldberg, State Supervisor of the Illinois Music Project, conducted, and Fritz Siegal, violinist, was soloist. The concert opened with a lively performance of Wolf-Ferrari's Overture to 'The Secret of Suzanne'. This was followed by Tchaikovsky's Symphony No. 5, which Mr. Goldberg conducted in a scholarly manner without trying to make the music sound very emotional.

After the intermission Fritz Siegal appeared to play the solo part of Bruch's Concerto for violin in G Minor. He played in his usual easy, relaxed way letting each phrase shape itself naturally and maintaining a beautiful silvery tone. The concert closed with Dohnanyi's Suite for Orchestra, Op. 19.

B.

Annie Friedberg Moves Offices

Annie Friedberg, concert manager, recently announced the removal of her offices to the General Motors Building, 251 West 57, on Sept. 15.

interpreter of the classics by joining the Budapest Quartet in a superlative performance of Mozart's clarinet quintet in A (K. 581). The ensemble playing was smooth and well-coordinated throughout. Brahms' quartet in A Minor, Op. 51, No. 2, and Beethoven's quartet, in C Sharp Minor, Op. 131, concluded a week of excellent chamber music. Q.

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LUCY MONROE LEADS 'SING' IN WASHINGTON

30,000 Join in Patriotic Rally at Watergate — Dedicated to Service Organizations

WASHINGTON, D. C., Sept. 1.—Thirty thousand Americans joined their voices in patriotic song at the Capital on Aug. 6. The occasion was a community sing at the Watergate, dedicated to the United Service Organizations. This huge chorus, which overflowed the vast Watergate balcony of steps out on to the Lincoln Memorial grounds and the Arlington Bridge, was led by Lucy Monroe, in the 'Star Spangled Banner', and had the full-bodied support of the National Symphony, led by Charles O'Connell.

'Sing, America, Sing', as Miss Monroe entitled her program, was a demonstration of democracy in action. Standing side by side through full-throated verses of 'Dixie', 'America, the Beautiful', 'Smiles', 'Pack Up Your Troubles' were white-coated diplomat and shirt-sleeved man of the street.

'Sing, America, Sing' was really the happy ending to an unfortunate experience attending Miss Monroe's visit to Washington earlier in the Summer. She and Mr. O'Connell were scheduled to appear together in one of the National Symphony's 'Sunset Symphony' programs at the Watergate in July. The concert, which was to have been Miss Monroe's symphonic debut in the Capital, was rained out. So was the postponed concert the following night. She had recently been appointed a director of patriotic music for RCA-Victor, and while in the Nation's Capital she conceived the idea to stage a community sing as a setting for a patriotic rally. She approached many government and city leaders, and soon had the Washington Star's sponsorship of a project that would not only rally patriotic Americans, but also benefit financially the USO. The National Symphony and Mr. O'Connell offered their services as did the National Capital Parks.

One problem which the Symphony had to solve before taking part in the songfest was that of providing its musicians with arrangements of songs not in the orchestra's regular repertoire. Special arrangements for no less than eighty of America's favorite songs were made in preparation for the unusual program. Almost forty were used.

In addition to serving as song leader, Miss Monroe participated in the performance of a group of Victor Herbert selections in an early part of the program.

JAY WALZ



THOUSANDS JOIN IN 'SING, AMERICA, SING' PROGRAM AT WATERGATE

A view of the Estimated 30,000 People Who Attended the Patriotic Rally in Washington on August 4, Sponsored by the Washington Evening Star and the National Symphony Association. Canoeists Paddled Down the River to the Barge, and the Crowd Was So Large That Many Sat on the Grass Around the Lincoln Memorial. Lucy Monroe (Insert) Led the Community Sing and the Full Seventy-Piece National Symphony Accompanied



De Mirjian

WASHINGTON ENJOYS NEW OPEN-AIR SERIES

Chamber Music Concerts Given at Meridian Hill Park—Trapp Family Heard

WASHINGTON, D. C., Sept. 10.—Washington's first series of open-air chamber music concerts at Meridian Hill Park were concluded on Aug. 16, having scored a success that only a few, notably Mr. C. C. Cappel, the impresario, saw beforehand. 5,000 persons crowded the park for the opening concert on July 7. Spectators on that evening filled every chair and perched on balustrades and stone steps to hear the Primrose Quartet in a program that was far from "pop" in nature.

Attendance from the beginning was

steady, with crowds heaviest for two concerts given by the colorful Trapp Family Singers whom Mr. Cappel introduced to the Capital. Audiences were particularly charmed on Aug. 5 and 8 with the youthful mother of the talented brood, Baroness von Trapp, who announced her family's program.

With her announcements Baroness von Trapp was carrying on the innovation which Mr. Cappel launched at the second concert: the use of audible program notes. Because of the leafy darkness of the park, it was impossible for concert-goers to read their notes. So each number was discussed orally and briefly before it was played by Edward N. Waters of the Library of Congress music division.

All the music heard in the six weeks of concerts gained charm from the setting. Meridian Hill Park, in fact, might have been designed especially for such a purpose. The background of clipped hedges, cascades and fountains provided a magical place for one number: Rene LeRoy's playing of a haunting melody by Debussy for flute accompanied. To bring out the strange archaic character of the piece, the noted flautist, played it in darkness with only the stars for light.

Only three of the concerts were affected by the weather, they were unfortunately among the most interesting. The first concert by the popular Gordon String Quartet on July 29 was somewhat curtailed by rain, but not until the audience had heard a vigorous, jazzy work by a contemporary young American composer, Robert McBride, on hand to play the clarinet part of his Quintet of Today, 'Wise Apple Five'. At that concert, too, the distinguished quartet and Mr. McBride played Jacques Gor-

don's quintet arrangement of a popular tune, Jerome Kern's 'I Dream Too Much'. The Gordon's second concert, Aug. 1, had to be postponed until the following night because of a brief rain, and the delay brought the concert on a Saturday night, when Washington's week-end exodus gave the Quartet a smaller audience than their exceptional program deserved.

A similar experience was suffered by the Kolisch Quartet on the final event of the series. Their concert, scheduled for Aug. 15, was rained out. This program, played the following night, brought to Washington a brilliant performance of Mendelssohn's string octet, the Kolisches being aided by four leading string players from the National Symphony Orchestra.

The Salzedo Concert Ensemble, of which Mr. LeRoy is a member, and the Perolé Quartet, also shared in the success of the series.

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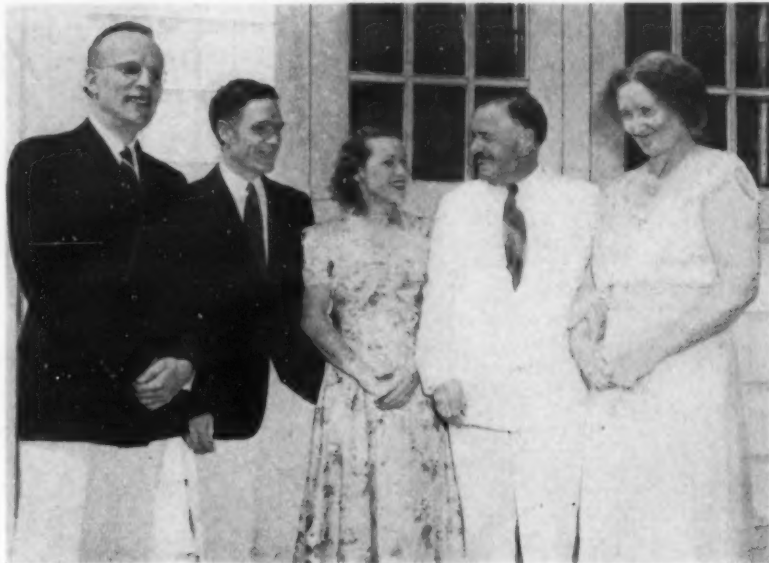
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Soprano

Chamber Music Series Held

The South Mountain Quartet Poses with Mary Hill Doolittle, Assisting 'Cellist, Following a Program in the Chamber Music Series Recently. From the Left Are: Conrad Held, Viola; Edwin Ideler, Second Violin; Miss Doolittle; Willem Willeke, 'Cello, and Kathleen Parlow, First Violin

PITTSFIELD, MASS., Sept. 10.—The nineteenth annual series of South Mountain chamber music concerts, founded by Mrs. Elizabeth Sprague Coolidge, was held in the Temple of Music this Summer. The opening program on July 6 presented quartets by Dohnanyi, Frank Bridge and Schubert. The second was held on July 13. The third, on July 20, enlisted Mary Hill Doolittle, as assisting 'cellist in Schubert's Quintet in C, Op. 163. Works by Haydn and Mason were also played. Albert Sprague Coolidge, viola, was assisting artist on July 27 when works by Beethoven, D'Ambrosio and Brahms were heard. On Aug. 1 Marcel Grandjany, harpist, played with the Quartet in Handel's Suite in B Flat, Op. 4, on

a program which included quartets by Beethoven and Hindemith. Katherine Bacon, pianist, joined the ensemble on Aug. 8 in Brahms's Piano Quartet in G Minor. A quartet in C Minor by Henk Badings received its American premiere on this occasion. Harold Bauer played the piano quintet by Franck with the quartet on Aug. 15, the program also listing works by Bax and Wetzler. Albert Spalding and Miss Bacon assisted at the final concert of the series, playing Mr. Spalding's own Sonata. A Beethoven quartet and Josef Suk's Piano Quintet in G Minor were also heard. Mr. Willeke's chamber music classes presented their annual concert in the Temple of Music on Aug. 20.

The series was well attended.

**SUMMER OPERA EVENTS
ATTRACT IN LOUISVILLE**

Thirty-Six Performances Given in
Fourth Season Marks Record—
Surplus Is Announced

LOUISVILLE, Ky., Sept. 10.—Louisville's fourth and most successful season of Summer opera came to a close on Aug. 16, before an audience of 3,500 people. Completing a record of thirty-six consecutive performances, unmarred by bad weather, the 1941 season ended with a substantial surplus. This is the first surplus the Amphitheatre has enjoyed since it was opened in 1938.

The operas presented were 'The Chocolate Soldier', 'Too Many Girls', 'Rio Rita', 'Three Waltzes', 'Irene' and 'New Moon'. The stars who appeared were Carol and Dorothy Stone, Nancy McCord, Martha Errole, Jane Pickens, Ethel Barrymore Colt, Ruby Mercer, Ralph Megelsson, Edward Roecker, Jack Sheehan, Robert Shafer and others. Much stress must be laid upon the appearance of Edwar Roecker, as he brought to the production of 'New Moon' a really fine baritone voice of large proportions and great reso-

nance. In addition, he was an actor of pleasing quality.

The Louisville male chorus and ballet must be given credit for much of the success of the season. It consisted of forty people who could really sing and dance. The settings and costumes were always handsome and in the best of taste. All productions were under the personal direction of John Shubert, and the settings were the work of Rollo Wayne, who, by the way, is a Louisville boy. The orchestra of twenty pieces was ably conducted by John McManus.

HARVEY PEAKE

**Gordon Quartet Opens Falls Village
Concerts**

FALLS VILLAGE, CONN., Sept. 10.—The Gordon Musical Association, Inc., began its twelfth year of Summer chamber music concerts in the Hall, Music Mountain, on June 15, when David Van Vactor, flutist, was heard with the Gordon String Quartet: Jacques Gordon and Samuel Weiss, violins; William Lincer, viola; and Fritz Magg, 'cello. The schedule for the season included sixteen consecutive Sunday afternoon concerts, six on Wednesday afternoons.

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CLEVELAND PLANS ORCHESTRA SEASON

Noted Soloists to Appear Under Rodzinski—American Works to Be Presented

CLEVELAND, Sept. 10.—Artur Rodzinski, conductor of the Cleveland Orchestra, has chosen two "Fifth" Symphonies for the opening pair of concerts launching the twenty-fourth season, on Oct. 9 and 11, the Beethoven Symphony in C Minor, and the Sibelius Symphony in E flat.

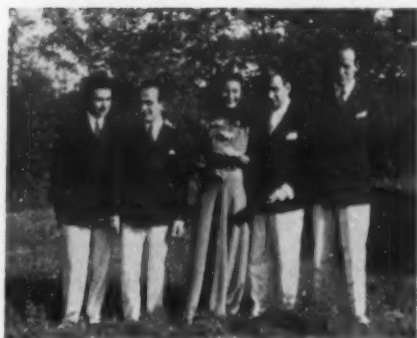
Fritz Kreisler's first appearance in the regular symphony series, is eagerly anticipated. He will play the Beethoven Concerto. Other outstanding soloists include Sergei Rachmaninoff, whose appearance in January will feature the first performance here of his Concerto in G Minor; Artur Rubinstein, who will play Paderewski's Concerto in A; Albert Spalding, who will introduce a new concerto for violin by Samuel Barber, and Zino Francescatti who will make his local debut in the Paganini Concerto No. 1 in D.

Brahms will be well represented in Dr. Rodzinski's programs. The Second and Fourth Symphonies, Variations on a Theme by Haydn, and three of his four concertos will be heard. Severin Eisenberger will play the Concerto in D Minor. The young American pianist, Leonard Shure, will make his debut here in the Concerto in B flat; and Joseph Fuchs, former concert master will return as soloist with the orchestra in the Violin Concerto.

All-Mozart Program Scheduled

An all-Mozart program scheduled for mid-season will commemorate the 150th anniversary of his death. An early spring program will feature the duo-piano team Beryl Rubinstein and Arthur Loesser in Mozart's Concerto for Two Pianos and Orchestra in E flat. The gifted first 'cellist of the Orchestra, Leonard Rose, will be heard in the Schumann Concerto, and in Strauss 'Don Quixote'. Other symphonies listed in the announced programs include, Schumann's Fourth, Mahler's Fifth, Bruckner's 'Romantic', and Sibelius's First.

Works by American composers list, Randall Thompson's Second Symphony, Virgil Thomson's Suite from the Ballet 'Filling Station', and the premiere of Jerome Kern's symphonic poem, 'Show Boat Scenario for Orchestra', written at the suggestion of Dr. Rodzinski. Notable guests who will attend the



AT MUSIC MOUNTAIN

Ulric Cole, Composer-Pianist, (Center) with Members of the Gordon String Quartet. Miss Cole Was Assisting Artist in a Performance of Her Quintet for Piano and Strings at Music Mountain on Aug. 24

premiere, on October 23 and 25, are Mr. Kern, Edna Ferber, author of the original novel, Oscar Hammerstein, the librettist, and Alexander Woolcott, who suggested the collaboration and introduced Mr. Kern to Miss Ferber. Dr. Rodzinski will also conduct 'Show Boat' during his engagement as visiting conductor of The New York Philharmonic-Symphony Society.

Efrem Kurtz Engaged

Carl J. Vosburgh, manager of the Cleveland Orchestra has announced the engagement of Efrem Kurtz, conductor, of the Ballet Russe de Monte Carlo, to appear as guest conductor at the Dec. 4 and 6 concerts in Severance Hall, in addition to his appearances during the gala performances by the ballet and the Orchestra on Nov. 21, 22 and 23, in Public Music Hall.

Rudolph Ringwall, associate conductor, will conduct two concerts and will as usual conduct the Sunday Twilight and the Educational Concerts. The Orchestra is scheduled for five weeks of touring engagements in thirty-four cities in the mid-west, New England, and Atlantic states.

Mr. Vosburgh has also announced the appointment of Dr. Charles D. Dawe as director of the Cleveland Philharmonic Chorus of the Cleveland Orchestra, to succeed Boris Goldovsky, director since 1936, who resigned in the Spring.

Dr. Dawe has been prominent in choral circles since coming to Cleveland in 1919 and has developed a number of splendid choruses in industrial concerns. He organized the Orpheus Male Chorus in 1921, which has sung with the Cleveland Orchestra six times. Dr. Dawe also has conducted the Choral Society of Cain Park Theatre for the past four seasons.

The Philharmonic Chorus is to be heard in Zoltan Kodaly's 'Te Deum', and Borodin's 'Polovetsian Dances' from 'Prince Igor', this season.

WILMA HUNING

SABATINI LEADS TEMPLE UNIVERSITY SERIES

Local and Visiting Artists Are Heard with Pennsylvania WPA Symphony in Series

PHILADELPHIA, Sept. 10.—With Guglielmo Sabatini conducting, the Pennsylvania W. P. A. Symphony played at Mitten Hall of Temple University on Aug. 5, concluding a series under auspices of the institution's Summer School. Of more-than-ordinary interest was the Symphony in F, No. 1, by the contemporary but musically conservative Italian composer, Francesco Santoliquido. The work disclosed fine craftsmanship and good substance. Mr. Sabatini was represented by his melodious "Poemetto Autunnale" and another Philadelphia composer listed was Robert H. Elmore, whose enjoyable 'Three Colors', for string orchestra, found a cordial reception. Also billed were Rossini's 'Semiramide' Overture and arias from 'Simon Boccanegra' and 'Faust' sung by Douglas Macauley, bass-baritone.

Under auspices of the University of Pennsylvania Summer School, the orchestra was heard in Irvine Auditorium on Aug. 8, Mr. Sabatini conducting. A feature was Andy Arcari's recently written D Minor concerto for accordion with Mr. Arcari as soloist. Composed with the collaboration of Mr. Sabatini who contributed to its construction and orchestration, the Concerto was credited with its official premiere and proved agreeable. As encores Mr. Arcari offered dexterous performances of his arrangements of the Dinicu-Heifetz 'Hora Staccato' and Rimsky-Korsakoff's 'Flight of the Bee'.

Other soloists were Karl Zapf, pianist, and Dorothy Hornberger, organist, the former in Mozart's D Minor Concerto, No. 20, and the latter in works by Ravello, Yon, and Gigout. The orchestra played Wagner's 'Die Meistersinger' Overture; the waltz from Tchaikovsky's 'The Sleeping Beauty', and an arrangement of Mozart's F Minor Fantasia.

Continuing its series of al fresco con-

certs in the Grand Court of the Philadelphia Art Museum, the orchestra provided an unusually notable program on Aug. 13 with Mr. Sabatini and Walter Grigaitis sharing podium responsibilities. Works by Wagner and Tchaikovsky were led by Mr. Sabatini, whose skilled arrangement of Lotter's 'Perpetuum Mobile' was also played. Under Mr. Grigaitis' direction vocal solo, choral and orchestral excerpts from Stanislaw Moniuszko's operas 'Verbum Nobile,' 'The Haunted Castle', and

Guglielmo Sabatini, Who Conducted the Pennsylvania WPA Symphony in Many Concerts in Philadelphia Auditoriums in August



'Halka' were given with Piotr Wizla, baritone, Elizabeth Bednarek, soprano, and the Paderewski Polish Chorus of Philadelphia participating. In addition the concert offered Moniuszko's 'Crimean Sonnets' and several Polish folk songs in Mr. Grigaitis's settings.

Edmund Zygmant of New York was guest-conductor for an Art Museum concert on Aug. 20 with Donald Trexler, gifted young Philadelphia baritone, as soloist in arias from 'Un Ballo in Maschera' and 'Tannhäuser'. Orchestral fare included Tchaikovsky's F Minor Symphony, No. 4; Grieg's 'Autumn' Overture; Glazounoff's suite, 'Chopiniana', and Ariadna Mikeshina's 'Kazatchok'. The last had its first local presentation and was favorably received.

During recent weeks other outdoor concerts took the orchestra to Hunting and Fisher Parks. Soloists included Ruth Germaine, Grace Saylor, Margaret Keiser, and Sonja Celeste Hand, sopranos; Alfred Clymer, tenor; Douglas Macauley, bass-baritone, and Andy Arcari, accordionist.

W. E. S.

CLEVELAND CONCLUDES PROGRAMS IN CAIN PARK

Fourth Nine-Week Summer Series Draws Record Audiences—Local Opera Performances Given

CLEVELAND, Sept. 10.—Cain Park Theatre closed its fourth season with an increase in attendance records of sixty-four percent over last season. The nine week Summer program of dramatic, musical and ballet entertainment was enthusiastically received. Eight Sunday evening Community Hours provided musical programs by soloists, and the Cain Park Choral Society, under the direction of Dr. Charles D. Dawe; addresses by Prominent Clevelanders; and closed with community singing. Soloists appearing were, Grace Richards, Ruth Fuller Davis, Jean Webster Erisman, Harold S. Mathews, Leo Boylan, and Francis J. Sadlier. Accompanists were Mrs. J. Powell Jones and Carl Perley.

The musical productions included 'The Bohemian Girl' from July 2 to 5; 'Chimes of Normandy' on Aug. 13 and 14; and 'The Chocolate Soldier' on Aug. 15 and 16. These performances were given by the Cleveland Comic Opera Company, directed by Handel Wadsworth.

Seven performances of Maxwell

Anderson's popular musical satire, 'Knickerbocker Holiday' with music by Kurt Weill, opened on July 23. The principal roles were splendidly portrayed by Janet Haley, as Tina; J. Pat O'Keefe as Peter Stuyvesant; and other roles by Kenneth Graham, Marvin D. Einhorn, Frank S. Stevens, and William Boehm. The comedy was staged by Sydney H. Spayde, the scenery designed by Gerard Gentile, Handel Wadsworth was the musical director and Roland M. Kraus, dance director.

The Popeloff Ballet Company gave a fine program of solo and ensemble work on July 20. Charles Richey, concert and radio pianist, accompanied and contributed fine solo work.

W. H.

Kurtz to Conduct Cleveland Orchestra

Efrem Kurtz, conductor of the orchestra of the Ballet Russe de Monte Carlo for many years, who has just finished his third consecutive season at the Lewisohn Stadium in New York, will conduct the Cleveland Orchestra at Severance Hall the first two weeks in December while Artur Rodzinski, the regular conductor, is filling an engagement in New York. Mr. Kurtz is in Hollywood to conduct the orchestra when the Ballet makes 'Gaité Parisienne' and 'Capriccio Espagnol' in Technicolor for a motion picture studio.

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SUMMER ASSEMBLY OFFERED IN BAY VIEW

Dean Fred Patton Directs Six- Week Series—Instrumental and Vocal Groups Heard

BAY VIEW, MICH., Sept. 10.—The concerts offered during the six weeks Assembly, from July 13 to Aug. 24, under the direction of Dean Fred Patton, featured weekly artist programs, Sunday evening Vespers and the final Festival Week of four concerts. The array of artists associated with Mr. Patton included: the Assembly Quartet; Florence Kirk, soprano; Winifred Heidt, contralto; Floyd Townsley, tenor; and Elwyn Carter, baritone; the Bay View String Quartet: Frank Kneisel and William Hanley, violins; Robert Mann, viola; and Herbert Weis, cello; the Bay View Male Quartet, Floyd Townsley and Harold McCall, tenors; Elwyn Carter, baritone; and Fred Patton, bass; Jan Chiapusso, pianist; F. Dudleigh Vernor, organist-accompanist; Archie Black, pianist-accompanist; and the Assembly Mixed Chorus of 125 voices representing sixteen states. Making first appearances this season were Miss Kirk, Miss Heidt and Mr. Carter.

Music Week opened with a program by the four singers and Robert Mann with Archie Black, F. Dudleigh Vernor and Ruth Kneisel as accompanists. The second concert was given by the Bay View String Quartet with Jan Chiapusso and Frank Kneisel as soloists. The evening was devoted to chamber music, representing the Quartet in C by Mozart and Dvorak's Quintet in A. The third evening presented John Charles Thomas and his accompanist, Carroll Hollister, in a delightful program.

The Festival was brought to an impressive close the last night with the presentation of Mendelssohn's Oratorio, 'Elijah'. The Assembly Chorus, the



PARTICIPATING IN THE BAY VIEW ASSEMBLY

Some of the Artists Who Appeared During the Six Weeks' Assembly in Bay View, Mich., Are, First Row (from the Left): Robert Mann, William Hanley, Herbert Weis, Harold McCall and Floyd Townsley; Second Row: Frank Kneisel, Fred Patton, Elwyn Carter, Florence Kirk, Archie Black, Jan Chiapusso, Winifred Heidt, and F. Dudleigh Vernor

quartet of soloists, with Helen Tretheway and Phyllis Kinney, sopranos, who sang minor roles, F. Dudleigh Vernor, organist, and Archie Black, pianist, gave a fine rendition of the work. In the title role of Elijah Mr. Carter sang in fine taste as befitted the role.

A successful season was brought to a close on Aug. 24, with the final Vesper service which attracted the usual large audience. The program was devoted to one of request numbers heard earlier in the season.

PAULINE SCHELLSCHMIDT

Brailowsky Starts on Five-Week Tour

Alexander Brailowsky will make a tour of Central America during five weeks beginning Sept. 15. His first appearances will be in a series of recitals in Mexico City and the last in a concert in Havana.

Neill to Manage Helen Schafmeister

Helen Schafmeister, pianist, recently signed a contract with the William Neill Inc. management.

Luboshutz and Nemenoff Begin Long Tour Next Month

Pierre Luboshutz and Genia Nemenoff, duo pianists, begin a tour of forty recitals in New Bedford on Oct. 9. Their annual New York appearance will take place at Town Hall, Jan. 23.

Muriel Dickson and John Dudley to Appear in Joint Recitals

Muriel Dickson, Metropolitan Opera soprano, will again tour in concerts this season, beginning in St. Louis, Mo., on Oct. 17. The popular Scottish singer will also appear in joint recitals with John Dudley, Metropolitan Opera tenor. Both Miss Dickson and Mr. Dudley were formerly with the D'Oyly Carte Opera Company.

Wittgenstein To Be Soloist with Philadelphia Orchestra

Paul Wittgenstein, pianist, has been engaged by Eugene Ormandy to play with the Philadelphia Orchestra in November, 1941, the world premiere of a new piano Concerto recently composed by Benjamin Britten. The work, titled 'Divisions on a Theme', Op. 21, takes the form of eleven variations.

OPERA AND DANCE EVENTS ATTRACT IN WASHINGTON

San Carlo Company and Original Ballet Russe Appear at Watergate in Two- Week Season Under Gallo

WASHINGTON, D. C., Sept. 10.—Fortune Gallo's San Carlo Opera Company took over the Potomac Watergate for two weeks in August and on the final night, Aug. 28, it was estimated that more than 75,000 persons had attended the grand opera and ballet performances given.

The San Carlo Company began a week's repertoire of opera on Aug. 13. Favorites, including 'Aida,' 'Il Trovatore,' 'Traviata,' and 'Carmen,' drew their usual large, enthusiastic audiences. The only setback was a spell of rainy weather that forced postponements on three occasions. In each case, however, disappointed patrons were given the opportunity to hear the rained out performance, after the week's schedule was finished. Carlo Peroni conducted all the operas.

Col. deBasil's Original Ballet Russe, appearing under San Carlo sponsorship, took charge of the Watergate barge on Aug. 23, and for seven nights straight entertained exceptionally large crowds with colorful numbers from their extensive repertoire. Of the ballets, most had been seen in Washington. 'The Eternal Struggle,' with music by Robert Schumann, was an exception. It was given twice during the week, and so favorably responsive was the audience to it, that the Capital will undoubtedly get to see it again when the Ballet returns for future engagements. Most popular number in the repertoire, however, was David Lichine's 'Graduation Ball.' It appeared three times in the week's programs, and when an approaching rain marred complete enjoyment of one of the performances, it was by popular request included in the program of the last night. Alexander Smallens conducted all ballet programs.

C. C. Cappel served as local manager of the San Carlo Company during its Watergate season. It was the first time the company had moved on to the barge on the Potomac for more than one night stands with the National Symphony. J. W.

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ROBIN HOOD DELL CLOSES RECORD SEASON

Audiences of 140,000 Attend Series of Twenty-Eight Concerts — Thomas, Adler and Mildmay Are Soloists Under Caston and Ormandy

PHILADELPHIA, Sept. 1.

WITH a schedule of twenty-eight concerts fulfilled and audiences reaching an estimated aggregate total of 140,000, Philadelphia's 1941 Robin Hood Dell series came to a close on Aug. 8. The season was one of the most successful in Dell annals.

Conducted by Saul Caston, the program on Aug. 5 presented John Charles Thomas as soloist. The popular baritone, greeted by an audience of nearly 10,000 sung 'O du mein holder Abendstern' from 'Tannhäuser'; the 'Serenade' from 'Don Giovanni,' and the Monologue, 'Nemico della Patria,' from 'Andrea Chenier.' With Carroll Hollister at the piano, Mr. Thomas also contributed Russell's 'Fulfillment,' Malotte's 'David and Goliath,' and DeRose's 'I Heard a Forest Praying.' In addition he was heard in Hageman's 'I Hear America Call.' Among several encores was 'Largo al factotum.'

The orchestral fare provided Mozart's 'Eine kleine Nachtmusik'; Brahms's 'Academic Festival' Overture, and two works new to this city: Charles Miller's 'Appalachian Mountains' and Morton Gould's 'Guaracho.'

Mr. Caston directed again on Aug. 7, when Larry Adler, harmonica player, was soloist. Mr. Adler showed skill in a fluent and well paced performance on his instrument of the solo part in Vivaldi's A Minor Violin Concerto and also offered his own 'Rhapsody Americana' and a group of encores. The principal orchestral offering was Tchaikovsky's Symphony No. 4, in F Minor, and also heard were Berlioz's 'Roman Carnival' Overture and the 'Dance of the Russian Sailors' from Glière's 'The Red Poppy.'

Ormandy Conducts Viennese Program

Nearly 13,000 persons crowded the Dell for the final concert on Aug. 8

to hear a 'Viennese Program' with Eugene Ormandy as conductor and Audrey Mildmay, soprano of the Glyn-debourne Opera Company, as soloist. Served with admirable accompaniments by Mr. Ormandy and the orchestra and heartily received by the audience, Miss Mildmay displayed pleasing vocal resources and excellent feeling for interpretation. She sang 'Dove Sono' from 'Le Nozze di Figaro,' 'Non mi Dir' from 'Don Giovanni,' 'Allelulia' from Mozart's motet, 'Exultate, Jubilate,' and Strauss's 'Beautiful Blue Danube' waltz, in Liebling's vocal arrangement.

The surrounding bill was distinguished by a rewarding exposition of Mozart's G Minor Symphony, No. 40 and also brought thoroughly enjoyable performances of the Overture to the same composer's 'Le Nozze di Figaro'; a Johann Strauss group made up of 'Die Fledermaus' Overture, the 'Perpetuum Mobile,' and the 'Emperor' waltz, and Johann and Josef Strauss's 'Pizzicato' polka.

The concert witnessed honors and gifts for Samuel R. Rosenbaum and Benjamin Ludlow, respectively retiring president and vice-president of Robin Hood Dell Concerts, Inc. David Hocker, manager, read a telegram from Henry P. McIlhenny, newly elected president, expressing the appreciation of the board of directors for their labors on behalf of these events for the past several years. Mr. Hocker then presented an original manuscript of one of Hugo Wolf's Shakespearean songs to Mr. Rosenbaum and a gold pen and pencil set to Mr. Ludlow. A speech by Mr. Rosenbaum followed in the course of which he called to the stage Frances A. Wister, chairman of the women's committees; Alix B. Williamson, publicity director; John Molloy, the orchestra's personnel manager, and other associated with the Dell's functions.

Post Season Benefit

On Aug. 11 there was a special post-season Dell benefit concert, nearly 7000 attending, despite very threatening weather an all-Tchaikovsky program was conducted by Mr. Ormandy and Artur Rubinstein appeared as guest-artist. The noted pianist fully maintained his high reputation by a material statement of the B-Flat Minor Concerto, Mr. Ormandy and the orchestra collaborating with splendid support. Mr. Rubinstein added Chopin's Nocturne in F-Sharp Minor and 'Polonaise Militaire,' and Falla's 'Ritual Dance of Fire' as encores.

The remainder of the bill contained the 'Marche Slav' and the E Minor Symphony, No. 5, authoritatively delineated by Mr. Ormandy and projected with rich tone by the orchestra.

Preceding the symphony, Mr. Ludlow, as chairman of the finance committee, appeared on the stage and announced that the Dell ended the season with all expenses paid. Costs reached \$97,500 and these were met by \$75,000 in admissions and \$22,500 from private contributions and other sources. Expressing gratification at the results of the series and the cooperation of the public, Mr. Ludlow also voiced thanks for the donated services of Mr. Ormandy, the orchestra, and the Dell employees, in connection with the benefit concert, the proceeds of which went to the general operating fund. In addition there was praise for David Hocker, the enterprising manager, who has been re-engaged for another year.



Otto Rothschild

GOLD CUP PRESENTED

S. Hurok Receiving Award from Mrs. Leiland Atherton Irish, Executive Vice-President of the Southern California Symphony Association

LOS ANGELES, Sept. 9.—S. Hurok, president of Hurok Attractions, Inc., was presented with a gold cup on Sept. 5 for the attraction, the Ballet Russe de Monte Carlo, which drew 24,000 persons, the largest crowd of the season, to Hollywood Bowl at the opening of the ballet's series in that amphitheatre on July 29.

INDIANAPOLIS LISTS ORCHESTRAL PLANS

Sevitzky Again to Conduct—Women's Committee to Start New Ticket Campaign

INDIANAPOLIS, Sept. 10.—Anticipating, in their fifth year, what promises to be a more successful season than any of the four preceding ones, the 2,778 members of the women's committee of the Indiana state symphony society will open their 1941 season ticket campaign for the Indianapolis Symphony's coming season on Sept. 15, with the largest organization and widest geographical coverage they have ever supervised.

The campaign, headed by Mrs. Jack A. Goodman and Mrs. T. Victor Keene, will be carried on under the general supervision of the committee's executive board whose president, Mrs. Charles Latham, is serving her second year in that office.

In addition to a volunteer sales force, already enlisted, of 150 women in Indianapolis to work during the two week campaign, each of the committee's twenty-three state units will conduct a simultaneous campaign in its own community.

Noted Artists to Appear

Fabien Sevitzky will continue in his position as conductor of the orchestra. Season plans, still incomplete at this writing, include ten pairs of Friday afternoon and Saturday evening concerts (with such soloists as Lehmann, Milstein, Pinza, Rubinstein, Feuermann, Frantz, Thomas L. Thomas and Glaz); four Sunday afternoon popular concerts and six children's concerts in Indianapolis.

On tour, for which there are still one or two open dates, Dr. Sevitzky will take his eighty-five musicians for approximately twenty-four concerts in nine states: Illinois, Indiana, Iowa, Maryland, Massachusetts, Missouri,

New York, Ohio and Wisconsin.

Dr. Sevitzky will continue his sixteen-year-old policy of at least one American composition for every program he conducts.

RACHMANINOFF REVISES FOURTH PIANO CONCERTO

Will Perform New Version of Work With Orchestras in Six Cities On Tour

Sergei Rachmaninoff during the past summer has completely revised his Concerto No. 4 in G Minor. The work in its new form will be performed by the Philadelphia Orchestra, with Mr. Rachmaninoff at the piano, on Oct. 17 and 18 in Philadelphia, Oct. 21 in Washington, Oct. 22 in Baltimore and Nov. 11 in New York. The Chicago Symphony will present it Nov. 6 and 7 and the Cleveland Orchestra on Jan. 8 and 10, with Mr. Rachmaninoff as soloist.

Mr. Rachmaninoff in revising the concerto has changed a large part of the orchestration and has completely rewritten the final movement. The concerto was given its premiere by the Philadelphia Orchestra in Philadelphia March 17 and 18, 1921.

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ZOO OPERA SEASON ENDS IN CINCINNATI

Grace Moore Sings Her First Tosca—Swarthout and Melton in 'Mignon'—Della Chiesa Heard as Marguerite, Bampton as Leonora and Tentoni, Santuzza

CINCINNATI, Sept. 5.—A large audience was on hand to hear Grace Moore make her debut as Tosca on July 27, at the Zoo Opera Pavilion. She was beautifully costumed and sang the role with ease despite the oppressive heat of the evening.

Singing the role of Scarpia was Angelo Pilotto, whose voice is well suited to this part. Michael Bartlett was excellent as Mario, the painter, achieving a genuine success with his singing of the aria in the last act. Pompilio Malatesta capably filled the role of the Sacristan and doubled as the jailer. The excellent cast of supporting singers included Curtis Rice, Giuseppe Cavadore, Wilfred Engelman and Mildred Ippolito. Chorus and orchestra were completely satisfactory and the whole was under the expert guidance of Fausto Cleva.

For the second performance of the week the bill offered two works, Mascagni's 'Cavalleria Rusticana' and Leoncavallo's 'I Pagliacci'. The second half of the evening's entertainment was excellently sung. The cast included Giovanni Martinelli as Canio, Robert Weede as Tonio, Vivian Della Chiesa as Nedda, Giuseppe Cavadore as Beppe, and Wilfred Engelman as Silvio.

Mr. Weede's singing, along with the fine performance of Mr. Martinelli, made for a presentation that should be a pleasant memory for a long time to come. The part of Nedda as sung by Miss Della Chiesa came up to the standard set by both men, for, in addition to having a lovely voice, she is a most personable performer.

Mr. Engelman and Mr. Cavadore availed themselves of the opportunity



Dorothy Kirsten



Jean Dickenson

to display their talents to better advantage than had been allowed in the many supporting and minor roles that they filled so competently throughout the season. Antonio Dell'Orefice was the capable director, and the small chorus and orchestra were in their customary good form.

Rose Tentoni Sings Santuzza

In the first half of the evening Rose Tentoni gave a beautiful performance as Santuzza. She possesses a beautiful voice of fine quality and is a competent actress. Harold Lindi as Turiddu gave a good account of himself, although it was not a happy role for him. Claudio Frigerio was excellent as Alfio, and Mildred Ippolito made a most engaging Loda. Hazel Sanborn has a small voice, but sang the part of Mamma Lucia in fine style.

'Mignon,' with Gladys Swarthout and James Melton, was the third presentation of the week, and a big audience was on hand to welcome these two popular singers. Miss Swarthout was lovely in the title role, which she sang very well. Her voice blended well with that of Mr. Melton, who filled his part as Wilhelm Meister most commendably. Nicola Moscona was well cast as Lothario, and Jean Dickenson, heard here for the first time in opera, received an ovation for her singing of the Polonaise, 'Je Suis Titania'. Other members



Gladys Swarthout and Nicola Moscona Back-Stage in 'Mignon'

of the cast included Giuseppe Cavadore, Curtis Rice and Mona Paulee. Mr. Cleva conducted.

The last week of the summer opera season is generally given over to repeat performances. This was true again this year with the exception of two performances of Gounod's 'Faust', sung on Aug. 5 and Aug. 8.

To open the week on Aug. 3, there was Verdi's 'Il Trovatore' with an outstanding cast, the same as earlier in the season, except that Nicola Moscona sang Ferrando. Mr. Moscona filled this role most satisfactorily. Rose Bampton was again a lovely Leonora, while Mr. Martinelli was excellent as Manrico. Robert Weede as the Count di Luna, and Elsa Zebranska as Azucena, contributed good performances.

Hain Appears in 'Faust'

William Hain was heard in the title role of 'Faust', a part which displayed his beautiful voice to full advantage. He is a finished artist and his work in this opera was completely gratifying. Vivian Della Chiesa's lovely voice was well suited to the role of Marguerite. As Mephistopheles, Mr. Moscona combined intelligent stage deportment with fine singing. Joseph Royer, a dependable and fine singer, gave a convincing portrayal as Valentine, Wilfred Engelman as Wagner, Mildred Ippolito as Siebel and Helen Nugent as Martha completing the cast.

'Carmen' on Aug. 6 was also a repeat performance, but this time with a different Carmen. Gladys Swarthout presented a refined and most alluring interpretation of the role. She sang the arias at a surprisingly slow tempo, yet maintained the vivacious quality so vital to the part. A large audience greeted Miss Swarthout at the first performance, and a record crowd was present to hear her on Aug. 9. Other members of the cast were the same as in the earlier performance, except that Dorothy Kirsten was heard as Micaela.

'Rigoletto' was repeated on Aug. 7 with the same principals who had appeared earlier in the season. Robert Weede, in the title role, Josephine Antoine as Gilda, and Jan Pearce as the Duke were at their best. Other members of the cast included Mildred Ippolito, Hazel Sanborn, Elsa Zebranska, Giuseppe Cavadore, Lon Clark, Wilfred Engelman, Curtis Rice and Nicola Moscona. VALERIA ADLER

Symphonic Suite by Malotte Has Premiere

LAGUNA BEACH, CALIF., Sept. 10.—Albert Hay Malotte's symphonic suite 'Aggression' had its world premiere at the final "Concert By The Sea" recently. On the same program was Charles W. Cadman's 'Dark Dancers of the Mardi Gras' with the composer at the piano. The orchestra was the

Los Angeles Women's Symphony, conducted by Ruth Haroldson. Mr. Malotte conducted his own work. 'Aggression' is scored for full orchestra, men's chorus and a baritone soloist.

Roman Totenberg Marries

Roman Totenberg, violinist, concert master of the orchestra of the New Friends of Music, and Melanie Schroder, daughter of Mr. and Mrs. Millard Schroder of New York, were married in Mamaroneck, N. Y., on the afternoon of July 30.

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SEATTLE AWAITS BEECHAM'S COMING

Orchestral Personnel to Be Increased—Roster of Solo- ists Announced

SEATTLE, Sept. 10.—The coming of Sir Thomas Beecham to conduct the Seattle Symphony is awaited with eager interest, not only by Seattle music lovers, but by symphony patrons throughout this and neighboring states and British Columbia.

Ruth Allen McCreery executive secretary of the orchestra, reveals that the personnel of the orchestra will be increased and a carefully selected list of soloists presented. The concert schedule is as follows: Oct. 20, gala opening; Oct. 27, Bartlett and Robertson, duopianists with orchestra; Nov. 10, orchestral program; Nov. 17, Randolph Hokanson, pianist, with the orchestra; Dec. 15, orchestral program; Jan. 22, Original Ballet Russe in a first Seattle appearance; Feb. 2, Joseph Szigeti, violinist with orchestra; Feb. 16, William Primrose, violist, with the orchestra.

NAN D. BRONSON

CONCERTS ARE LISTED

Cecilia Schultz, Ladies Musical Club and Students Plan Courses

SEATTLE, Sept. 10.—Cecilia Schultz's "Greater Artist Series" attractions for the 1941-1942 season include Yehudi Menuhin, violinist; Jussi Bjoerling, tenor; Dorothy Maynor, soprano; The Trapp Family Singers; José Iturbi, pianist; Helen Traubel, soprano, and the Littlefield Ballet.

The concert series of the Ladies Musical Club will be given at the Metropolitan Theater. Artists engaged for the next season are Ezio Pinza, bass, Oct. 17; Nathan Milstein, violinist, Dec. 9; Rudolf Serkin, pianist, Jan. 26; Roland Hayes, Negro tenor, March 24.

The Associated Women Students of the University of Washington announce five attractions for 1941-1942. Lily Pons will open the course on Oct. 24, followed by Paul Robeson, baritone; Egon Petri, pianist; Carmalita Maracci, dancer, and Risé Stevens, mezzo-soprano.

N. D. B.

Conference of Community Concerts Western Division Held in Chicago



Foto-Ad

At the Fall Conference of the Western Division of Community Concerts in Chicago Are Seen Seated (Right) Arthur Wisner, Western Manager, and (Left) Hugh Hooks, Assistant Western Manager. Standing (Left to Right) Are Betsy Ross, Western Office Manager, and Organization Directors Joe Stober, Midwest, Henry De Verner, Southeast, Amelia Sperry, South, Ben Lobdill, Southwest, Dorothy Link, Secretary, and David Ferguson, Pacific Coast. Herbert Fox, Pacific Northwest Division, Had To Leave Before the Picture Was Taken

CHICAGO, Sept. 10.—Arthur Wisner, Western manager of Community Concerts, has just held the Fall conference of his field organization directors. The Western Division operates in 165 cities in thirty-two states from the Gulf of Mexico to Canada and from Indiana to the West Coast. When Columbia Concerts was formed in 1930, Mr. Wisner, who had been a leader in developing the Chautauqua and other entertainment fields, assumed the responsibility of organizing the Western Division of Community Concerts, with headquarters in Chicago. Fort Wayne, Ind., was the first city organized, in January 1931.

New Orleans in the Lead

The largest membership is found in New Orleans, where the Philharmonic Society sponsoring the Community Concert plan has 4,200 members. In proportion to the total population the State of Montana has the largest percentage

of concert goers. It operates nine associations. Michigan has Community Concert associations in all but two of its major cities. Chattanooga, Tenn., has the second largest membership in the Western Division of the Community Concerts. Carbondale, Ill., has the largest Cooperative Concert Association and Casper, Wyo., has the second largest association in the Western division.

A goodly share of the credit in developing the Western Division goes to Hugh Hooks, assistant Western manager. Mr. Hooks has had a varied career in Community Concerts, having joined as a field representative in the Eastern division. He was then sent to the Pacific Coast to do pioneer work in that territory and later went to Canada to help to organize associations there. Needing an experienced assistant, Mr. Wisner brought him to Chicago when the field grew too large for a single administrator.

OPERA FOR MONTREAL

Pelletier To Conduct Series of Seven,
Opening on Sept. 26

A week of opera in Montreal, to include five evening performances and two matinees, and with artists from the Metropolitan singing important roles, has been arranged by Wilfred Pelletier, who will act as artistic director and conductor. The series will open with 'Aida' on the evening of Friday, Sept. 26. The other operas scheduled are 'La Bohème', 'Madama Butterfly', 'Manon', 'Mignon', 'Carmen' and 'Faust'. In all, three Italian and four French works will make up the repertoire.

JOOSS BALLET RETURNS

Company Will Appear in New York
Before Making Transcontinental Tour

The Jooss Ballet will include in its Broadway engagement on Sept. 22, at the Maxine Elliott Theatre, before setting out on a trans-continental tour.

The Jooss Ballet will include in its repertoire 'Chronica,' 'A Spring Tale,' 'News Reel,' 'Knickerbocker Episode,' 'The Green Table,' 'The Prodigal Son,' 'Dance Legend,' 'Ballade,' 'The Heroes,' 'A Ball in Old Vienna,' 'The Big City,' and 'Pavane.'

Elizabeth Crawford Sings at Lyceum Association Convention

LAKESIDE, O., Sept. 10.—Elizabeth Crawford, soprano, gave a recital at the thirty-ninth annual convention of the International Lyceum Association in Lakeside on Aug. 29. Her accompanist was Alfred Patten and the program included works by Wagner, Cimarosa, Sibelius, Sandoval, Strauss, Needham and Del Riego.



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ESPLANADE SERIES ENDED IN BOSTON

Freeman and Leavitt Sponsor Recorded Concerts for Children at Hatch Shell

BOSTON, Sept. 1.—One of the most successful seasons of Esplanade Concerts, conducted by Arthur Fiedler in the Hatch Memorial Shell on the Charles River Embankment, closed the last of July, just prior to the exodus of the Boston Symphony for Tanglewood and the Berkshire Festival.

Mr. Fiedler expressed himself as well pleased at the attendance as well as the financial response from the audience, since all contributions are voluntary. During the season, Mr. Fiedler offered his popular Children's Concerts on three mid-week mornings, and the attention of the youngsters attested their interest.

With the orchestra gone from town, the shell was by way of being deserted until Warren S. Freeman of Belmont, and Helen S. Leavitt of the Massachusetts State Board of Education, Division of University Extension, decided that something should be done about it. The result was a series of recorded concerts for children, centering at the shell, the first of which occurred on the morning of Aug. 6. Youngsters of all nationalities, age and size, some of them attended by interested grown-ups, heard the first concert which featured music of the United States, and included recordings by the "Pops" Symphony of music by MacDowell, Gershwin, Harl McDonald and others. The instrumental portion of the program also included part of the MacDowell piano Concerto, played by J. M. Sanroma, and while the youngsters were not too greatly interested in this item, their elders were. Cailliet's amusing arrangement of 'Pop Goes the Weasel' and some Stephen Foster songs appeared to "click" and elicited murmurs of approval. Miss Leavitt added to their enjoyment by her very informal comments on the music and the youngsters themselves were given opportunity to stretch legs and lungs when Mr. Freeman invited them to stand and join in singing some of the more familiar airs, a lively sort of community sing with "one finger for the words, two fingers and you sing 'la, la' and three fingers and you whistle." As might be expected, a good time was had by all. G. M. S.



QUINCY CIVIC MUSIC ASSOCIATION CAPTAINS MAKING DAILY REPORTS OF CAMPAIGN

The Civic Music Association of Quincy, Ill., inaugurated its seventeenth season during the recent membership week. Pictured here is a group of campaign captains standing in line at headquarters to make their daily reports on memberships secured. Seated at the table are Mrs. John T. Inghram, president and chairman of the campaign, and Andrew Schnack, treasurer, with Miss Murl Springsted of the Civic Con-

cert Service standing beside him.

During the campaign week the workers and officers enrolled the largest membership the Quincy C.M.A. has had since its organization in 1924. The attractions selected for this season are: The St. Louis Symphony with Corinne Frederick as piano soloist, the Don Cossack Chorus, conducted by Serge Jaroff; Jean Dickenson; and Josef and Rosina Lhevinne.

Two Who Recall Dvorak In America

(Continued from page 7)

after living for many years as a piano teacher in America. She had become an American citizen but wished to spend her years of retirement in her birthplace, Vienna. Scarcely had she settled down there, however, when the Nazis moved in. They could not prevent her, as an American citizen, from leaving the city, so she returned to New York, where she lives not far from Central Park.

Miss Margulies was an intimate friend of Jeannette M. Thurber, who had attempted to establish an American opera as a rival to the Metropolitan. The attempt failed and it cost Mrs. Thurber a great deal of money. But she remained true to the service of music. She founded a conservatory in New York which was called the National Conservatory. She wanted a famous European composer as director of this in-

stitution. Her friend Miss Margulies, who taught piano at the conservatory, was asked for her advice and she in turn asked her Viennese teacher, Anton Door, for a suggestion. Door recommended Dvořák and Sibelius (who had been studying in Vienna). Miss Margulies felt that she would have to carry on negotiations with the composer to be chosen in personal interviews, and she preferred Dvořák, since he lived not far from her native Vienna, whereas to see Sibelius she would have to go to Finland. She therefore recommended Dvořák—and her choice was certainly not to be regretted. It is useless to speculate what would have happened if Sibelius had been invited to go to America. Miss Margulies carried on the negotiations from Vienna and Dvořák went to New York. My biography tells about this situation for the first time. The details have been hitherto unknown.

In Vienna I also discovered traces of negotiations to bring Dvořák to the United States a third time, after examining original letters of the composer in the possession of Miss Margulies. The master returned to his native Bohemia in 1895 and he let it be understood definitely that he would not return to America in spite of all the advantages of his position there. He simply could not leave home again. But Mrs. Thurber was not resigned to this decision. Two years later she took up negotiations with Dvořák, again through Miss Margulies, asking him to return, if only for a short time. The Summer Miss Margulies went to Austria and tried to arrange a meeting with Dvořák. I wrote about the correspondence involved in this attempt in MUSICAL AMERICA for February 1938. The letters are now in the possession of the Dvořák Museum in Prague. My book discusses the outcome of the negotiations. It is clear that Dvořák obstructed them. He never came again to America.

Mrs. Thurber is still living, at ninety-two, but she is in complete seclusion and her family can add nothing new to what is already known about the vanished conservatory or the negotiations that Mrs. Thurber carried on with Dvořák.

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'Concerto' in A Major. In addition, the program listed five Chopin pieces; 'Waltz on Black Keys' and 'American Toccata', both by Dr. Liebling; and closed with Liszt's 'Liebestraum' and 'Second Hungarian Rhapsody'. Responding to the ovation accorded him, Dr. Liebling gave several encores, Chopin and some of his own works. Dr. Liebling is conducting a Summer master class at the Georgia Conservatory.

Emory Glee Club closed its silver anniversary season in June. Dr. Malcolm H. Dewey, professor of modern languages and head of the Department of Fine Arts at Emory University, has been the director of the club for twenty-one years. This season's officers include L. Powers McLeod of Greensboro, Ala., president; Tom Whiting of Camilla, Ga.; vice-president; Sam Wise of Americus, Ga., secretary; Larry Cantrell of Atlanta, Ga., treasurer-librarian; Jim Hardin of Marietta, Ga., business manager. H. K. S.

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Obituary



John Coates

LONDON, Aug. 20.—John Coates, opera and concert tenor of the past generation, died on Aug. 16, at his home in Northwood, Middlesex, after a long illness. He was in his seventy-seventh year. Born in Gillington, near Bradford, June 29, 1865, he made his debut at the age of twelve. In 1928, he celebrated the fiftieth anniversary of the occasion by a concert in Bradford. His first stage appearances were made in Gilbert and Sullivan roles at the Savoy Theatre, here, in 1894, and the following year he toured America in baritone roles with the D'Oyly Carte Company, although his early training had been as a tenor. He later became convinced that his singing in the lower register was a mistake and retired for a time to give his attention to further study. In 1901, he made his grand opera debut as Faust at Covent Garden and the same year created the role of Claudio in Stanford's 'Much Ado About Nothing'. He was soloist at the Cincinnati Festival in 1906. He became one of the most popular oratorio and festival tenors in the British Isles but also made subsequent appearances with the Moody-Manners and the Beecham opera companies singing such roles as the two Siegfrieds and Tristan. He served at the front in the first world war and attained the rank of captain. Following this he confined his attention to song programs and became known as an interpreter of Elizabethan music. He visited the United States for the last time about ten years ago.

Helene Shirley-Jackson

SPRINGFIELD, MASS., Aug. 29.—Funeral services were held today in Toronto for Mme. Helene Shirley-Jackson, for the past ten years teacher of music appreciation and director of the glee club at Springfield College. She died on Aug. 27, at the home of a daughter in Toronto. Born in Scotland sixty-five years ago, Mme. Shirley-Jackson came to this country in 1914, with a Gilbert and Sullivan troupe, after appearing as soprano soloist throughout the British Isles. She was a graduate of Langland College, Eastbourne, England, and a licentiate of the Royal Academy of Music in London. In 1915 she opened a studio in Toronto where she taught for six years. Later she became director of music for the Presbyterian churches at Hamilton, Ont. J.D.D.

Winifred Smith Downing

CHICAGO, Sept. 10.—Winifred Smith Downing, wife of Dr. Bradley C. Downing and a member of the committee of the Chicago Symphony died here recently. At one time she was supervisor of music in the public schools of Cicero, and was one of the organizers of the In and About Chicago Music Supervisors Club.



Antonia Sawyer

Antonia Sawyer, former concert and oratorio contralto, and more recently a prominent New York concert manager, in private life the wife of Ashley H. Miner, died at her home in Brooklyn on Sept. 4, in her seventy-ninth year.

Mrs. Miner, whose maiden name was Antonia Savage, was born in Fairfield, Me., in 1863. She attended the Waterville, Me., Institute and later studied music in Boston with Charles R. Adams and Warren Davenport. In 1882 she married the late Henry Hubbard Sawyer, but continued her musical education although she had already made a successful concert debut in Boston. Meanwhile she held important choir positions in Boston and built up a reputation as a valuable concert and oratorio artist. In 1880, she moved to New York and became soloist at the First Presbyterian Church and also at Temple Beth El. During these years she studied with Sir George Henschel, the first conductor of the Boston Symphony. She continued her lessons with Henschel in London and sang in concert there with him. While in the British Capital she also coached in oratorio with Sir Joseph Barnby.

Going to Paris, she studied voice with the eminent teacher, Anna La Grange and on her return to the United States, toured with Anton Seidl singing Wagner arias at his concerts. About the turn of the century, Whitney Coombs wrote especially for her the song 'Four Leafed Clover', which achieved a wide popularity.

She undertook teaching at a fashionable girls' school and with such success that she continued teaching in various parts of her native Maine, covering a wide territory. Her final appearance as a singer was made in New York, April 26, 1910.

As a result of circumstances, Mrs. Miner entered the managerial field, first of choir singers and, in 1911, of concert artists, Kathleen Parlow, the Canadian violinist, being her first client. She was later the manager for Katharine Goodson, pianist; Percy Grainger and for Louis Graveure, both of whom she launched in this country, and, among others, Julia Culp, Marcella Craft and Clara Clemens Gabrilowitsch.

Mrs. Miner married for the second time, in 1922, Ashley H. Miner, a New York business man. They formerly lived in Scarsdale, N. Y. Following her second marriage she gradually withdrew from the managerial field. She is survived by Mr. Miner and one niece, Mrs. Antonia Morse of White Plains, who has carried on her business.

Robert J. Winterbottom

Robert J. Winterbottom, organist in a number of churches in New York and other cities, died at his home in New York on Aug. 26, after a long illness. He was eighty-six years old. Born in Amboy, Ill., he passed most of his boyhood in Philadelphia where he studied organ with Henry Gordon Thunder, and at the age of thirteen was appointed organist at the Church of St. James the Less. Four years later, he went to St. Paul's Church, Baltimore, remaining until 1881. He came to New York as organist of

George Fischer, Music Publisher, Dies



George Fischer

George Fischer, president of the music-publishing firm of J. Fischer and Brother, since 1906, died at his summer home on Fire Island, N. Y., on Aug. 23, after a long illness. He was seventy years old.

Mr. Fischer was born in Dayton, Ohio, in 1871, the son of Joseph Fischer who, with his brother Ignaz, founded the firm in that city in 1864. The firm was moved to New York in 1875, and Mr. Fischer attended the Holy Redeemer Parochial School and the College of St. Francis Xavier, at the same time giving considerable time to the study of music in general and the organ in particular. By the time he was fifteen he was already an accomplished organist, and although he had become an employee of his father's firm in 1885, he nevertheless acted as organist and choirmaster in St. Catherine's Church, New York, and St. Paul's Church, Brooklyn. Becoming more fully occupied with his business he was forced to restrict his activities as organist and after 1894, played only occasionally, though in important churches including St. Patrick's Cathedral.

At the death of his father in 1901, Mr. Fischer, with his brother, Carl T., succeeded to the business. It was incorporated in 1906, with George as president and Carl as treasurer.

Mr. Fischer was himself principally interested in classical and religious music, and traveled extensively in Europe, where he made arrangements with European composers for publication of their work. He was known as an authority on religious music. He also supervised the publication of the books needed for various Eucharistic Congresses and the International Gregorian Congress in 1920, published the official Gregorian chant books issued from time to time, and since 1923 edited the

publication, Fischer Edition News.

He was for three years president of the Music Publishers Association, for the last eighteen years treasurer of the St. Gregory Society of America, a former member of the board of directors of the American Society of Composers and Publishers and a member of the Ohio Society of New York.

Surviving are his wife, Mrs. Frances Stickler Fischer; three sons, Joseph A. and Eugene H. both associated with the firm and Victor Fischer, a brother, Carl T. Fischer; a daughter, Mrs. M. Antoinette Gardner, and a sister, Sister Infanta of Our Lady of Angels, Glen Riddle, Pa.

St. James Church, Brooklyn, in 1887. After holding several other positions in Brooklyn, he went to St. Michael's Church, Manhattan. In 1901, he became solo organist of Trinity Church and organist and choirmaster of St. John's Chapel, and was later, for many years, at St. Luke's Chapel, Trinity Parish. His last position, which he held for twelve years, was at the Chapel of the Incarnation, New York. He also played for seven years at Grace Church, Newark, N. J.

B. Cecil Gates

SALT LAKE CITY, Sept. 10.—B. Cecil Gates, Utah composer-conductor, died at his home here on Aug. 29 after a long illness. Invalided since 1929, Mr. Gates had spent the last twelve years in composition. Just before his death, he put the finishing touches on the second volume of his 'Gates Anthems'. A grandson of Brigham Young, the pathfinder, Mr. Gates had been at various times director of the Salt Lake Oratorio Society; head of the music departments at the Utah State Agricultural College and Latter Day Saints College; assistant director of the Tabernacle Choir; and organizer of the McCune School of Music and Art. With his sister, Emma Lucy Gates, who survives him, he founded and conducted the Lucy Gates Grand Opera Company. Born in Hawaii August 17, 1887, the son of Jacob F. and Susa Young Gates, he graduated from the Scharwenka Conservatory, Berlin, Germany, in 1913.

Esther Osborn

Esther Osborn, in private life, Mrs. Andrew E. Nelson, who was for a number of years prima-donna soprano at the Stockholm Royal Opera, died at her home in New York on Aug. 29. She was sixty-two years old. Born in Andover, Ill., of Swedish parents, she received her musical education in Minneapolis and New York. She created the role of Madama Butterfly in the Swedish capital. She also sang in Berlin, Hamburg and Dresden and during her career, made two trips to America to appear as soloist with the Minneapolis

Symphony. She returned to America permanently at the outbreak of the first world war and taught first in Minneapolis and later in New York.

David H. Light

PITTSBURGH, Aug. 18.—David H. Light, died Aug. 11, in Montefiore Hospital after a brief illness. He was editor and owner of *The Musical Forecast*, a popular monthly music magazine and owner of the Amusement Publishing Company which printed all local concert programs, past vice-president of the Pittsburgh Musicians Club, member of the board of Bach Choir, Pittsburgh Playhouse, Y.M. & W.H.A. Musical Society and of the Pittsburgh Symphonic Society. J.F.L.

Phil Crispino

PALISADE, N. J., Aug. 30.—Phil Crispino, chief property man of the Metropolitan Opera since 1911, and associated with the same department for twelve years previously, died at his home here on Aug. 28, after a long illness. One of the oldest living members of the organization, Mr. Crispino was a great favorite with all the members of the company. He was born in New York sixty-four years ago.

Primo Riccitelli

Word has been received of the death in Giulianova, Italy, on March 27 of Primo Riccitelli, operatic composer, whose one-act work, 'I Compagniaci' was sung at the Metropolitan in 1924. Other works by him were 'Maria sul Monte', and 'Il Capitano Fracasso'.

A Correction

In the obituary notice of William G. Stewart, published in the August number of *MUSICAL AMERICA*, the operatic soprano, Clara Lane, a member of the Castle Square Opera Company, was mentioned as the wife of Mr. Stewart. This is an error. Miss Lane was the wife of J. K. Murray, baritone, a member of the same operatic organization.

Chautauqua Concludes Record Music Season



Ernest Hutcheson



Raya Garbousova



Oscar Wagner



Georges Barrère



Percy Grainger



John Charles Thomas

SIX OF THE MANY SOLOISTS OF CHAUTAUQUA'S SUMMER SYMPHONY CONCERTS

(Continued from page 5)

residents included Copland's 'Quiet City', Caillet's Variations on 'Pop Goes the Weasel', Griffes's 'Pleasure Dome of Kubla Khan', 'Dedication' from Taylor's 'Through the Looking Glass' Suite.

Standard Works Heard

The repertoire covered a wide range of standard symphonies, tone-poems, overtures, suites, etc., with also a number of opera overtures by Verdi and others that ordinarily do not figure on symphonic programs. As typical of the extent to which the standard symphonic repertoire was drawn upon may be cited the record for Beethoven, Brahms and Mozart. Beethoven was represented by the Third, Fifth, Sixth and Ninth symphonies, as well as by the Third 'Leonore' and 'Egmont' overtures and the piano Concerto No. 4; Brahms by the Second, Third

and Fourth symphonies and the Double Concerto; Mozart by the 'Haffner', 'Prague', 'Linz' and 'Paris' Symphonies, the 'Coronation' Piano Concerto (brilliantly played by Ernest Hutcheson); and the Flute Concerto in G, which had a virtuoso performance by Georges Barrère. Among other composers who figured on Mr. Stoessel's well-built and ably played programs were Bach, Berlioz, Benjamin, Coleridge-Taylor, Dukas, Debussy, Dvorak, Glazunoff, Goldmark, Griffes, Grainger, Gomez, Handel, Haydn, Liszt (Oscar Wagner's playing of his E flat concerto was particularly admired); Mendelssohn, Mussorgsky, Ponchielli, Prokofieff, Purcell, Ravel, Rimsky-Korsakoff, Saint-Saens, Shostakovich (his Symphony No. 1); Johann Strauss, Richard Strauss, Tchaikovsky, Verdi, Wagner, Weber and others.

One of the most-talked of events was the appearance of Percy Grainger on Aug.

6 as soloist in the Tchaikovsky B Flat Minor Concerto, on a program that also called for his participation as pianist in a performance of his own suite, 'In a Nut-shell.' 'The Gum-Suckers' March' of this composition had to be repeated. Among his extras Mr. Grainger also played his own 'Country Gardens.' He was given an exciting welcome.

Mr. Thomas' recital, the last event of the regular music season, was a highly successful one that conformed to the popular baritone's familiar pattern in program, style and vocal prowess. In opulent voice, he sang an aria from Giordano's 'Andrea Chenier', and, besides old Italian, French and German songs, a group of American folksongs and a group of songs by British composers.

A series of three chamber music programs was given in Norton Hall by the Mischakoff Quartet. A choral festival

Berkshire Festival

(Continued from page 8)

phonic Festival to be able to report that the festival this year has established a substantial financial margin which will be put into improvements. According to the latest available reports, 87,000 persons attended the festival this year, which shattered all previous records of attendance and gave heartening encouragement to the officers of the association as they met to formulate plans for a festival next year, unless international conditions unexpectedly interfere.

'Cosi fan Tutte' Presented

Performances of Mozart's 'Cosi fan Tutte' were given by the opera department of the Berkshire Music Centre in the Theatre-Concert Hall on Aug. 12 and 13 under the direction of Herbert Graf, with Boris Goldovsky conducting. The cast of the first performance included: Fiordiligi, Emma Beldan; Dora-bella, Christine Johnson; Despina, Lois MacMahon; Ferrando, George Tinker; Guglielmo, Thomas Perkins; Alfonso, Frank Cappelli. In the second perform-

ance, the same roles were assumed by Maria San Filippo, Marjorie Phelps, Alba Tosi, Arthur Flemings, Gordon Sayre and Donald Morgan. The opera was artistically staged and the performances aroused much enthusiasm.

Brownlee Prepares for Fall Engagements

Following the close of the tenth annual play festival at Central City, Col., on July 26, John Brownlee, who as Figaro scored a success in 'The Barber of Seville', left by motor for his Summer home in Brentwood, Los Angeles, to join his family. He will work in preparation of his forthcoming season with the San Francisco Opera this Fall, where he is scheduled to sing Lescart in 'Manon'; Malatesta in 'Don Pasquale'; and Sharpless in 'Madame Butterfly'.

Isaac Stern to Play with Chicago Symphony

Isaac Stern, violinist, has been re-engaged for the third time next season as soloist with the Chicago Symphony under Dr. Frederick Stock. Among his many orchestral appearances, Mr. Stern

has also been re-engaged by the New Orleans and Kalamazoo Symphonies. His coast to coast tour will begin with a recital in Utica, N. Y.

Junior League Soloists Listed

The Junior League Matinees of lecture-recitals by Olin Downes, music critic of the New York Times, will enlist the services of seven soloists in its 1941-42 schedule. These will include: Bruno Walter, Oct. 22; Joseph Szigeti, Nov. 19; Jarmila Novotna, Dec. 10; Yella Pessl, Rene Le Roy and Janos Scholz, Jan. 14; and Edward Kilenyi, Feb. 4.

New Metropolitan Opera Quartet Formed

Josephine Antoine, Karin Branzell, John Brownlee, and Frederick Jagel, constituting WGN Concerts' Metropolitan Opera Quartet, will inaugurate their Fall series of concerts together as a foursome on Oct. 10 in Vancouver, B. C. Although each artist has appeared in other quartets, this is the first time the four have joined forces to offer a program of operatic favorites.

was held on Aug. 9 with eight choruses conducted by Mr. Howe, and a concert by the Women's Chorus of Erie, Pa., and the Lesueur concert group, conducted by Charles Le Sueur. Mr. Howe also conducted choral services. Traditional special days included the 68th observance of 'Old First Night' in the Amphitheatre on Aug. 5, at which the Misses Pierce, Lane and Van Loon formed a trio; and 'Recognition Day' on Aug. 21. On the latter occasion Josephine Antoine appeared with the orchestra and scored a personal success in airs from 'Magic Flute' and 'Faust' supplemented by a generous number of songs. B.G.

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Reese Writes of Music in the Middle Ages

AN impressive monument of American musical scholarship is Gustave Reese's 'Music in the Middle Ages', with an introduction on the music of ancient times (New York: W. W. Norton & Company).

The need for an up-to-date book in English on the music of the so-called "Dark Ages" has long been felt and it is with no little interest that we have read the present volume. We find the book to be an outstanding contribution to the literature already existing on this period and a volume which the American student especially will receive with open arms. Here he will find within his reach valuable material which up to this time has been accessible to him mainly through the medium of a foreign language.

It is impossible in a review of this length to do any more than hint at the wealth of material which has been collected and skillfully organized, but the reader has only to glance casually at the well illustrated text and the numerous and well documented footnotes to realize that here is a book which contains both valuable information and the facilities for inexhaustible research.

It is true that original sources are not available to the American student with the ease with which they are to his European colleague, but with the modern reprints which are accessible and the scholarly journals which are at his disposal, he can now acquire a comprehensive understanding of almost any phase of music history. It is just in this connection that Mr. Reese has made his greatest contribution. He has brought together all of the information pertinent to a particular subject, presented the ideas clearly and where there are divergent points of view, given the one which seems to him nearest the truth—and in addition has cited references which the student can pursue if he so desires.

From Antiquity to 1453 A. D.

The subject matter of the volume deals with every phase of music history, both sacred and secular, from Antiquity down to the year 1453 A. D. Each of the three

large sections may be read as separate entities or as part of the whole, but he who has previously read the chapter on Greek music, for instance, will understand more



Gustave Reese

comprehensively the discussion on the Church Modes. As an example of the presentation of the material in general, let us consider the treatment of the Thirteenth-Century motet. On page 311 we find its characteristics clearly defined: "(1) multiplicity of text; (2) a tenor with a pre-existent melody." Then follows a tracing of its development with actual musical examples incorporated in the text and included in the illustrations. For the scholar who wishes to study more of the music itself, we find, among others, a footnote citing not only a catalogue of all motets printed up to 1926, but the most important additions to the field since then—a veritable gold mine, indeed, and all within a relatively small space.

The bibliographical material made available has already been stressed, but the extensive bibliography at the end of the book should likewise be mentioned. After a short general bibliography of periodicals, series, encyclopedic works, etc., appear the bibliographies for the individual chapters.

These are presented in two parts—the first listing books and articles, the second listing music collections and facsimiles. Another equally significant bibliography is the record list. This list includes the title and composer of each composition listed, where a printed transcription can be located, the recording artists and the record number. This section is a valuable asset to the work and should be unusually helpful not only to the student but to the teacher as well.

The weakest section of the book is probably the index. It is fairly easy to pick up titles of pieces and proper names when one makes an index for a book, but it is more difficult to catch and cite each subject discussed. But this last is an indispensable part of any index and especially so in a book of this type. It is invaluable to the scholar who will use the book primarily as a reference tool. All other phases of the work—the text, the documentation, the illustrations and the bibliographies—have been handled so admirably that it is to be regretted that the author failed to give the same detailed information in this instance, also. It would have made a scholarly work even more scholarly. But even with this slight deficiency, Mr. Reese's work is and will remain a notable contribution to the literature about music and is a book which should be in the library of every lover of music.

HELEN E. BUSH

A Well-Devised Manual of Harmony

Of the making of harmony books, in particular, there would seem to be no end, but any such book that presents the subject in a manner at once lucid, thoroughgoing, direct and concise indisputably justifies its existence. And such a book is the new Manual of Harmony by Thorvald Otterström, published by the University of Chicago Press.

In his foreword the author briefly reviews the methods of approach to the subject that have been in vogue from time to time and recognizes that no one system is the only infallible road in perfection. Hence, all the previous systems are included. He has produced a well-condensed and well-ordered plan of exploration of the subject that should be eminently useful in application. Of two added appendices the one is devoted to a discussion of equal temperament and the other to two elements of the theory of music, permutation and modulation, as applied to five-finger piano exercises, with 43,200 exercises condensed into two pages. A separate Key to Manual of Harmony, containing the working-out of the exercises given in the main book, is a necessary complement to the text-book.

C.

New York Season

(Continued from page 3)

Countryside' and the Prelude and 'Liebestod' from 'Tristan und Isolde'.

Other works to be presented by Mr. Stokowski at his remaining concerts on Oct. 11, 12, 16, 17, 18 and 19 will include the Beethoven Seventh, the Brahms First and the Franck symphonies and three American works new to New York, namely, the Folk Dance for strings and percussion from Roy Harris's 'Folk Dance Symphony'; the sym-

phony 'With Humor', by Paul Creston, and the American symphonietta 'Guaracho', by Morton Gould. His own arrangement of Mussorgsky's 'Pictures at an Exhibition' and his Prelude based on 'Eine Feste Burg' also will figure on Mr. Stokowski's programs.

John Barbirolli will conduct in the third and fourth weeks of the season; Bruno Walter the fifth and sixth; Artur Rodzinski the seventh through the tenth and Dimitri Mitropoulos the eleventh and twelfth. After the New Year, Mr. Mitropoulos continues for another fortnight, followed by Fritz Busch, Serge Koussevitzky and Eugene Goossens. Mr. Barbirolli and Mr. Walter will return during the second half of the season, and Walter Damrosch will conduct a pair of concerts March 26 and 27.

Carnegie Hall Bookings

Bookings in Carnegie Hall for the month of October includes:

Oct. 9, evening, Philharmonic-Symphony.
Oct. 10, afternoon, Philharmonic-Symphony.
Oct. 11, evening, Philharmonic-Symphony.
Oct. 12, afternoon, Philharmonic-Symphony.
Oct. 14, evening, Philadelphia Orchestra.
Oct. 15, evening, Michael Zadora, pianist.
Oct. 16, evening, Philharmonic-Symphony.
Oct. 17, afternoon, Philharmonic-Symphony.
Oct. 18, evening, Philharmonic-Symphony.
Oct. 19, afternoon, Philharmonic-Symphony.
Oct. 19, evening, NYC WPA Orchestra.
Oct. 22, evening, Bronislaw Huberman, violinist.
Oct. 23, evening, Philharmonic-Symphony.
Oct. 24, afternoon, Philharmonic-Symphony.
Oct. 26, afternoon, Philharmonic-Symphony.
Oct. 26, evening, NYC WPA Orchestra.
Oct. 29, evening, Henrietta Schumann, pianist.
Oct. 30, evening, Philharmonic-Symphony.
Oct. 31, afternoon, Philharmonic-Symphony.

During September the following musical events will take place in the Town Hall:

Sept. 20, evening: Workmen's Circle concert and meeting.
Sept. 23, evening: Lloyd Hickman, baritone.
Sept. 26, evening: Henry Scott, pianist-humorist.
Sept. 27, evening: Jewish Council concert.
Sept. 28, afternoon: 'Stars of Tomorrow' benefit concert, auspices New York Urban League.
Sept. 28, evening: Nilo Giovanni, pianist.
Sept. 29, evening: Vladimir Padwa, pianist.

The Town Hall in October

Bookings in the same auditorium during October include:

Oct. 3, evening: John Creighton Murray, violinist.
Oct. 10, evening: Isabel French, soprano.
Oct. 12, afternoon, Salvatore Maneto, violinist.
Oct. 12, evening, Asociacion Cultural Inter-Americana, concert.
Oct. 13, evening: Maxim Schapiro, pianist.
Oct. 15, afternoon, Layman's Music Courses—Olga Samaroff Stokowski.
Oct. 15, evening: Abbey Simon, pianist.
Oct. 16, afternoon: Layman's Music Courses—Harriet D. Johnson.
Oct. 17, evening: Farbman String Symphonietta.
Oct. 19, afternoon: Ethel Elfenbein, pianist.
Oct. 19, evening: Anne Judson, contralto.
Oct. 20, evening: Hilda Somer, pianist.
Oct. 22, afternoon: Layman's Music Courses—Olga Samaroff Stokowski.
Oct. 22, evening: Ernest McChesney, tenor.
Oct. 23, afternoon: Layman's Music Courses—Harriet D. Johnson.
Oct. 25, afternoon: Aleksandr Helmann, pianist.
Oct. 25, evening: Kathryn Gogghetti contralto.
Oct. 26, afternoon: Cathalene Parker, soprano.
Oct. 26, afternoon: New Friends of Music—Budapest Quartet and Hortense Monath, pianist.
Oct. 26, evening: Nora Fauchald, soprano.
Oct. 27, evening: Conrad Thibault, baritone.
Oct. 28, afternoon: William Kapel, pianist.
Oct. 28, evening: Bernard Weiser, pianist.
Oct. 29, afternoon: Layman's Music Courses—Olga Samaroff Stokowski.
Oct. 29, evening: Donald Dickson, baritone.
Oct. 30, afternoon: Layman's Music Courses—Harriet D. Johnson.
Oct. 31, evening: Thomas L. Thomas, baritone.

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Musical America's Educational Department

PHILIPP DISCUSSES PROBLEMS OF PIANO TEACHING

Technique Must Be Matched by Pupil's Musical Understanding In Well Balanced Development

By ISIDOR PHILIPP

As Told to ROBERT SABIN

THERE is one principle which the young pianist should keep continually in mind: Technique without music is nothing, and music without technique is nothing. Technique must be built slowly and evenly. To this law there is no exception. This holds true for the exceptionally gifted just as much as it does for the less marked talents. So-called "unmusical practice" is nonsense. In everything which he does, the student must think and feel as a musician and as a human being. I know that certain virtuosi have put a book on the piano rack and practiced mechanically, but it was a foolish waste of time for them to do so.

As to the specific time devoted to practice, that is an individual question, always. If the student has the talent to become a virtuoso and a fine musician, he should practice at least four or five hours a day. A child, however, should not practice more than two hours, with periods of rest interspersed. Some pianists work easily; they can prepare an entire concerto in a few hours. Others may have to work over the same composition for several days to obtain commensurate results. It is entirely a matter of musical talent and brains, and the important thing is that the pianist should not waste his energy but master his objective as efficiently and intelligently as possible.

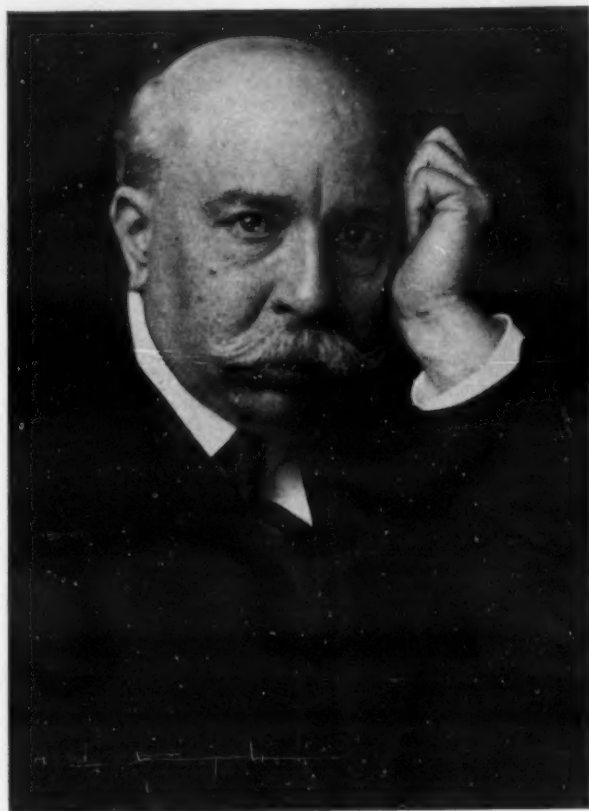
No Blanket Course for All Students

There is no basic course of study for all students. Certain fundamentals will be worked at by all, of course, but even these should be apportioned under a teacher's supervision. Scales, arpeggios, trills, double notes—these are in a sense the pianist's daily bread. But the teacher must direct. Czerny, for example, has many exercises of great value to the development of the right hand, but he neglects the left hand. In fact, the vast material available to the piano student today in all branches of technical specialization will be of value to him only if he learns how to apply it to himself and to use it intelligently under a teacher's guidance. Everything in the preparation of a pianist is individual, depending on psychological as well as musical factors.

There is much wastage in the teaching of today. Music teachers do not use enough energy in dealing with parents, for one thing. After a brief period of study, parents demand that their children learn difficult compositions and the teachers do not resist their demands, with the result that the children waste their time and hamper their own development by attempting music for which they are totally unprepared. The parent should not be permitted to interfere in the child's musical progress by making excessive demands or giving well-meant but foolish advice.

Then there are methods which waste the student's time. I do not believe in the usefulness of exercises on tables, etc., which are supposed to develop the hand. Away from the piano is nothing. The student must practice on a piano and hear what he is doing. For a virtuoso, who knows exactly what his hands are doing at any given moment and who can sense the slightest change in evenness or pressure, a silent piano may be of use, but for the student it is essential that he should listen to himself practice. In such cases silent practice is merely laziness. From the very first, the teacher must find what is in the mind, the heart and the brain of the student. He must explain the musical content of even the simplest exercise, for without this understanding, practice is useless.

Piano tone depends upon many factors—the sensibility of the ear, the suppleness of the hands



Isidor Philipp

and arms, the sensitivity of the skin on the finger tips. But there are obvious ways of developing and improving the student's tone, provided that he has the prerequisite brains and musical feeling. Scales and arpeggios should be practiced not woodenly, as so many young pianists do them, but with different nuances, forte and piano, with diminuendos and crescendos. The student must listen to himself practice with the same intentness with which he listens to himself when performing a composition. The teacher should ask the child or older student to listen whether his piano tone is singing or not. Tone is not a purely mechanical thing. One may find a young pupil with a beautiful tone who has no understanding of technique or of music and on the other hand a gifted musician whose tone is lamentably dry and inexpressive. A great pianist fills the concert hall with the richness of his tone. Students should strive for this type of sound. Too many young pianists today have a dry, brittle tone. And let me add that contemporary music is no excuse for the unmusical banging in which some pianists indulge. It requires just as much intelligence and technical refinement as any other music.

We must not forget that temperament and circumstances play an important role in piano playing. If you have just received a telegram that your mother has died, to cite an extreme case, you will not play as you would if everything had looked cheerful and secure when you began. And all of the nuances of human experience are reflected in the attitude of the pianist. Even Anton Rubinstein, one of the greatest of all pianists, could play badly on occasion. But he could also concentrate in a few measures an experience of unforgettable beauty for the listener.

It is not for the teacher to make any final judgments about the capabilities of his students. An amusing instance of the fallibility even of good musicians in prophesying about the future was drawn to my attention by a friend whom I was visiting in Lisbon some years ago. Bruno Walter, then a student, had just conducted one of his own works at a conservatory concert. And one of the leading pianists and teachers of the day had written in his review, which appeared in an international musical journal, that this young man might some day become a good composer, but one thing he could assure the reader,

Teacher Must Discover What Is In the Mind, Heart and Brain Of Child under His Guidance

he would never become a good conductor (!). And I could easily multiply instances to warn the teacher against making judgments about young people's abilities.

Another quality which I cannot recommend too strongly to students is a certain modesty at the keyboard, a respect for the composer's indications. Both Busoni and Godowsky, two of the outstanding pianistic giants of modern times, were notable for this modesty. Gifted with phenomenal technical powers, they devoted themselves to the music, instead of using the music as a means of self-exhibition. The great pianists have made a never ceasing study of music; each note to them has been an experience. And it is only through such gruelling concentration that they achieved the standards of musical and technical perfection which made them famous. The great line of virtuosi is dying out, though of course we have many brilliant and gifted young pianists today. It is perhaps a result of the tempo of the modern age that many pianists play too fast and too loud. By striving for effects of this sort they destroy the balance of the composition which they are playing and coarsen the whole scale of effects. It is not through noise and mere animal excitement that the artist conquers, but through intelligence, sensitivity and faithfulness to the music.

I might also warn against a mistake which is especially easy for young artists to commit—that of excessive specialization. An ambitious and hardworking pianist may seek to create an impression by learning and presenting a whole recital program of works by the same composer, let us say Debussy. But two hours of such music is too much. A program of this sort is not suited to the interests of the public at large and in such a case the pianist is misled by his zeal. Nor should the young virtuoso use the compositions which he plays as a means of showing off his technique. Technique must remain a means to an end, and only in this sense is the labor spent in acquiring it fruitful.

Eliminating False Musical Conceptions

One of the greatest services which the teacher can render to his pupils is to point out to them what is false in their musical conceptions. Sometimes a gifted young pianist is so strongly influenced by his personal inclinations that his interpretation of a work results in a caricature of what the artist intended. In such cases, the teacher can show him how he has erred. If he remains absolutely faithful to the musical text and its marks of expression, he will still play with individuality. But it will be an individuality which is based on sound musical development and not upon arbitrary changes in the style of the music. Personality in music is something which must be attained through a long period of study and growth. It is not the result of sensationalism or caprice.

As I pointed out before, what we need in teaching is greater efficiency and skill in showing students how to use their natural talents and how to apply technical methods to themselves. Everything which the student does must be done with a purpose. He must understand the problems which he faces and master them with a full knowledge of his own powers. This demands from the teacher not only musical tact and intelligence but also observation of character. Mechanical methods of teaching are useless, for every student approaches his problems in his own way. And it is through the application of such methods, in fact, that so much of the deplorable wastage of time and effort in piano teaching arises. The relation of teacher to pupil must be living and dynamic. Then the young pianist will develop in a balanced way and he will become as good a musician as he is a performer.

#

'AMERICAN SEMINARY' HELD IN PLYMOUTH

Nettl and Wallerstein Arrange Concerts—Native and European Artists Take Part

PLYMOUTH, MASS., Sept. 10.—During this Summer an "American Seminary" was established at the old Holderness School in Plymouth, maintained by Quakers for recent arrivals of artists and scientists who are to be made acquainted with the conditions of this country, under the guidance of a teaching faculty and director Dr. Herbert Miller.

Concerts are given in a great auditorium of the city, arranged by the musicians of the Seminary, admission being free. Thus a program of Czech music was arranged by Dr. Paul Nettel of Princeton, who also provided an excellent introduction to the Sonata 'Eroica' by Novak, superbly played by Gertrud Nettel. For another concert Lothar Wallerstein, the new stage manager of the Metropolitan and of the New Opera, made the arrangements. It was an evening of Austrian music, with the assistance of Dr. Nettel who contributed two arias given for the first time in America: the first composed by the Austrian Emperor Leopold I (1705). Lotte Leonard, one of the most celebrated singers of Germany, sang this aria, which consisted of two parts, discovered a few years ago by Dr. Nettel, beautifully. She was also heard later on in songs by Schubert and Hugo Wolf. Dr. Nettel and Mr. Wallerstein, who proved to be an excellent pianist, accompanied her and Dr. Paul Stefan and Hugo Philipp played the violin parts.

The second aria ascribed to Mozart and also discovered by Dr. Nettel, entitled 'Io ti lascio' proved superbly melodious. This was the second time the aria has been performed, the first performance having taken place over the Vienna Radio with the same personnel as formed the ensemble in Plymouth. Jella de Fernwald, contralto, sang the aria and her interpretation was loudly applauded.

The program, in addition to the commentaries by Wallerstein and Nettel,



Elisabeth Schumann, Soprano and Teacher, Has Her First Riding Lesson at Her Summer Home in Rockport, Me.

contained also a piano Trio by Mozart originally written for clarinets in an arrangement for violin, viola and piano, played by Dr. Paul Stefan, violin; Lotte Hammerschlag, viola, and Carl Bamberger, piano. Mrs. Nettel played with deep feeling the piano Sonata by Mozart in D and Helen Bath displayed vivacity in a concert transcription of the 'Blue Danube' followed by the original piece of the same name for which Wallerstein had devised a delightful dance diversification. The waltz given was danced by four graceful American dancers, Demetriades, Ellis, Magill and Presler, all four of the teaching faculty of the Seminary.

And so American friends had joined hands with artists and musicologists of reputation who demonstrated how they had performed classic music in Europe. The participants were touched by the reception they found in Plymouth.

Philadelphia Conservatory Faculty Re-Engaged

PHILADELPHIA, Sept. 10.—The Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, entering its sixty-fifth season, has re-engaged its principal teachers, including Olga Samaroff, piano master class; Allison R. Drake and Rosalyn Tureck, piano; Boris Koutzen and Trude Gundert, violin; Elsa Hilger, 'cello; Edna Phillips, harp; Susanna Dercum and Clyde R. Dengler, voice; Robert Elmore, organ; and Paul Nordoff and Vincent Persichetti, theory and composition. Harriette D. Johnson, pianist, will be added to the faculty. The opening of the season was scheduled on Sept. 15.

Helen Traubel to Open Third Season of Connecticut College Concerts

NEW LONDON, CONN., Sept. 10.—Helen Traubel, soprano of the Metropolitan Opera, will open the series of five concerts to be given at Connecticut College, on Oct. 22. Mildred Dilling, harpist, and Anatol Kaminsky, violinist, will appear in a joint program on Nov. 26. The Boston Symphony under Serge Koussevitzky, will be heard on Jan. 7, the Coolidge Quartet with Muriel Kerr, pianist, on Feb. 11, and Josef Hofmann will close the series on March 18. These concerts will all be given in the Frank Loomis Palmer Auditorium.

Music Clinic and Conference to Be Held at Illinois State Normal University

NORMAL, ILL., Sept. 10.—The seventh annual Music Clinic and Conference on the campus of Illinois State Normal University on Oct. 10 will be devoted entirely to vocal music. Sponsored by the music department, of which Emma R. Knudson is head, the clinic-conference will have as directors



Leon Carson at Stockbridge, Mass., Where He Spent Part of His Vacation. Mr. Carson Has Reopened His Vocal Studios in New York

Mabelle Glenn of Kansas City, Mo., and Edwin M. Steckel of Oglebay Institute, Wheeling, W. Va. Miss Glenn will demonstrate musical activities of the elementary school as well as classify voices and conduct a singing group of high school students.

Mr. Steckel will lead the rural and community music section of the clinic and use a large chorus of children from Illinois rural schools as his laboratory.

Ericourt to Teach in Chicago

CHICAGO, Sept. 10.—Daniel Ericourt, French-American pianist, has joined the faculty of the Sherwood Music School and will begin his teaching engagement with the opening of the Fall term on Sept. 15.

Chicago Teachers Announce Competition

CHICAGO, Sept. 10.—The Chicago Singing Teachers' Guild announces its fifth annual competition for the W. W. Kimball prize of \$100 to be awarded to the composer submitting the best setting for solo voice of 'The Mesa Trail', by Arthur Owen Peterson. The guild also guarantees publication of the winning manuscript. Copy of the poem and further information concerning rules of the competition may be procured by addressing Walter Allen Stults, president at P. O. Box 694, Evanston, Ill. Q.

MUSIC COLLEGE PREPARES FALL TERM IN MINNEAPOLIS

Teachers Added to Faculty and New Courses to Be Inaugurated—Recital Series Planned

MINNEAPOLIS, Sept. 5.—The Fall term at the Minneapolis College of Music will begin on Sept. 8. It offers professional courses leading to certificate, diploma and degree. The courses meet the requirements of the Minnesota State Department of Education and the National Association of Schools of Music of which the Minneapolis College of Music is an institutional member. The music education department is designed to meet the needs of the musicians who plan to become supervisors and teachers in the public schools. The course is under the direction of Peter D. Tkach.

The piano department of the college is planning classes in normal training, ensemble and interpretation. The teachers certificate course requires two years, diploma course requires three years and further study and completion of the regular curricula of the college, the bachelor of music will be granted. Teachers engaged include Walther Pfizner, Louise Lupien Jenkins, Laurinda Rast, Edmond Langlais, C. Wesley Andersen, Oda Birkenhauer, Stella Brown, Clarence Erickson, Harry Farstad, Mildred Cornwell French, Laura Forde Giere, Margaret Minge, Hazel Stageberg Tkach, Charlotte Smale, Marie Schauer and Jenne Nelson Westling.

A series of artist-faculty piano recitals will be given in the college auditorium during the season. Marie Schauer and Charlotte Smale will appear with the college orchestra in November. Laura Forde Giere will be the soloist at the college reception on Sept. 16.

Beveridge Webster Plans New Course at New England Conservatory

BOSTON, Sept. 10.—Beveridge Webster, pianist and member of the Faculty of the New England Conservatory of Music, will give a course open to the general public during the year 1941-1942 on the Interpretation of Four Centuries of Piano Music. Mr. Webster will give comparative examples of various principles of interpretation at the piano with discussion of their relative values. The course offers a survey of representative piano music from the early classics through the present day.

Franz Allers Marries

Franz Allers, conductor of the Ballet Russe de Monte Carlo, and Carolyn Shaffer Wight, daughter of Mr. and Mrs. Louis W. Vidler, were married in Dana Point, Calif., on Aug. 20.

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FALL TERM OPENS OCTOBER FIRST

NEW MUSIC: Songs, Piano Pieces, Novelties and Teaching Material Released

NEW PIANO PIECES BY HOVANESS OF PRONOUNCED INDIVIDUALITY

Two new piano pieces by Alan Hovaness that have just come from the Whitney Blake Music Publishers reveal the strong musical individuality that has characterized this composer's work in the larger forms. The more striking of the pair is 'Mystic Flute', a piece of the most intriguing character both rhythmically and in its exotic flavor. It is written in seven-eight rhythm with but brief deviations from that basis, and the composer has adopted as his harmonic foundation the D major scale with flattened sixth. The same scale is the basis of the companion piece, 'Sandra's Dance', also of engaging exotic character, in triple time. Both are short, of only three pages in length.

These Hovaness pieces appear in a series of piano novelties by American composers published by the Whitney Blake firm. Two others, by Paul Hastings Allen, are an Andante and a romance, 'Wistful Love'. Both are unashamedly melodic and, hence, readily appealing. As a matter of fact, the lyric character of both is so pronounced as to cry out for words. As piano pieces of but moderate difficulty they are eminently grateful.

Other pieces in the series are a 'Gitanesque', a Spanish gypsy dance, by William Schaeffer, and a Viennese waltz, 'Spirit of Vienna', by Hugh W. Schubert, both attractive pieces, each in its characteristically colorful style. And these also conform to the prevailing three-page length.

SONGS BY IVOR GURNEY POSTHUMOUSLY PUBLISHED

TWO books of songs by Ivor Gurney that have been published by the Oxford University Press (New York: Carl Fischer) call attention to the creative gift of an English composer who but for a tragic fate might have attained ranking among the greatest composers of songs.

Gassed in the World War in 1917, when he was twenty-seven, Gurney was invalided out of the army the following year and then for four years he devoted himself anew to music, first completing a scholarship at the Royal College of Music, where he was a pupil of Vaughan Williams. After both writing verse and composing prolifically he was overtaken by a fresh development of his old illness, which resulted in his passing the remaining fifteen years of his life under a mental eclipse.

Gerald Finzi and Howard Ferguson went through all his manuscripts carefully and selected what appeared to them to be the best songs and, where several copies of each existed, the best version of each for inclusion in this collection of twenty, published as a tribute to Gurney's memory, and other eminent musicians called in consultation clarified obscure points in the musical texts. There are ten songs in each volume.

The editor of the collection, Marion M. Scott, refers in her foreword to Gurney's Schubert-like characteristics, and there are a simplicity and a directness of expression in these songs that do suggest the first great German Lieder composer, just as there is a similar scrupulous avoidance of superficial effect-seeking. In many cases, however, they would have gained by the thrust of a stronger dramatic impulse. It would appear from these that he was es-



Alan Hovaness



William Grant Still

entially lyric, and, presumably, they are to be taken as representative of his highest achievements. At that they are all settings of other poet's words. In analyzing his work in critical detail, Dr. Herbert Howells is quoted as saying of his settings of his own poems that "he has brought back to English song that identity of poet with composer which was a glorious commonplace in the time of his beloved Elizabethans".

Those here included that are outstandingly impressive on a first examination are 'The Boat Is Chafing', with words by John Davidson, and 'The Folly of Being Comforted', with poem by W. B. Yeats, as well as the 'Epitaph in Old Mode', words by J. C. Squire, and 'Blawearie', text by Wilfred Gibson, all in the second volume, and 'You Are My Sky', poem again by J. C. Squire, 'Down by the Salley Gardens', a setting of another Yeats poem, and 'Nine of the Clock', words by John Doyle, in the first book.

The other songs are settings of equally fine poems by Edward Shanks ('The Singer' and 'The Latman Shepherd') Robert Bridges ('When Death to Either Shall Come'), Walter de la Mare ('The Scribe', 'Bread and Cherries' and 'An Epitaph'), Hilaire Belloc ('Ha'nacker Mill'), W. B. Yeats ('Cathleen ni Houlihan'), Wilfrid Gibson ('Black Stichel' and 'All Night Under the Moon'), John Doyle ('Hawk and Buckle'), John Freeman ('Last Hours') and Robin Flower ('A Sword').

NEW TEACHING MATERIAL FOR THE PIANO STUDENT

ATTRACTIVE new teaching material for the piano that comes from the Arthur P. Schmidt Co. is headed by a 'Valse Capriccioso' by Francesco De Leone, a graceful seven-page waltz for junior students that is built to a certain extent on the lines of the Durand waltzes, once much in vogue, but is none the less useful for that. Of about the same grade of difficulty in an entirely different style is the ingratiating Silhouette in A Major by Dvorak, as revised and edited by Arthur Foote.

For elementary pupils there is an especially effective little three-page waltz entitled 'Sailing' by Elizabeth L. Hopson, while four freshly conceived little pieces by Elma T. Chapman grouped as 'All Up and Down the Street' and individually titled 'A Pony Ride', 'Roller Skates' and 'A Merry Game' (in one cover) and 'The Cart Goes Up and Down' will also be found very grateful material.

The firm deserves a special round of applause for issuing Edward MacDowell's 'To a Humming Bird', one of the 'Edgar

Thorn' pieces, separately as it is a particularly good teaching piece, on the order of the 'Shadow Dance' albeit somewhat less difficult, and therefore should have wider currency.

For two pianos there are arrangements by D. Sequeira of his own colorful 'Zortzico' ('Basque Dance') in five-eight time, which becomes a brilliant and rhythmically intriguing ensemble number, and MacDowell's 'To a Wild Rose'. The transcribing of the delicate little MacDowell idyll has been accomplished as discreetly as could be asked, though whether MacDowell himself, who is said to have ridiculed its being arranged for organ as equivalent to placing a primrose in the mouth of a hippopotamus, would have altogether sanctioned the enlarging of its dimensions in this way would seem to be food for speculation.

FINE SPIRITUAL ARRANGEMENT AND OTHER SONG NOVELTIES

The art of treating a Negro spiritual in a manner that preserves all its native ingenuousness and spontaneity while at the same time giving it a framework of substantial musical value is strikingly exemplified in an arrangement by William Grant Still of the spiritual 'Here's One' ('Talk about a child dat do love Jesus'). This is one of the most touching and musically beautiful expressions of Negro religious feeling, and Mr. Still has provided it with a harmonically rich accompaniment that points the spirit of the song vividly while eschewing all temptation to "artify" it. The arrangement is published by the John Church Company.

And the Theodore Presser Company, which distributes it, announces two new songs of its own publication also. One is 'Blessed Is the Man', by Katharine E. Lucke, a dignified and melodically pleasing setting of words from the first Psalm, while the other is 'Sharing', with both words and music by Clement Flynn, O.M.I., a song of inspiring sentiment and potent melodic appeal.

CHRISTMAS NOVELTIES IN GALAXY'S LATEST LIST

ONE of the finest Christmas songs for solo voice that have been brought out in a very long time is Powell Weaver's 'Joy to the World!' a new setting of the familiar poem by Isaac Watts, which has just come from the press of the Galaxy Music Corporation. Over a richly chordal accompaniment the voice part moves spaciouly in exultant proclamation, finding a singularly effective climax in the quotation at the end from the hymn tune 'Antioch' by Handel, which is the setting of the Watts words long familiar to church-goers.

And close on the heels of its first choral novelties for the Christmas of 1941 come more carols from Galaxy. One is an admirably wrought version by Katherine K. Davis of the lovely English carol, 'As It Fell Upon a Night', for four-part women's chorus with soprano solo. This is music of typical Old English Christmas flavor, and in addition to harmonizing it Miss Davis has arranged a choral version of a 'Swedish Dance Carol' for women's voices in three parts, supplying an English version of the original text. In Miss Davis's expertly made arrangement this emerges as one of the jolliest of "merry Yuletide" songs.

Richard Kountz, who had previously made a fine transcription of the traditional Slovak 'Carol of the Sheep Bells' for women's voices, has now remodelled his first version sufficiently to make it an equally effective four-part chorus for men. It thus becomes one of the most beautiful carols available to the male chorus. And besides these there is an excellent arrangement by Gwynn S. Bement of the chorus, 'For Unto Us a Child Is Born', from Handel's 'Messiah', for women's voices in four parts.

ALBUM OF TRANSCRIPTIONS FOR PLAYERS OF THE SOLOVOX

THE Solovox, like the Hammond organ of the same sponsorship, having now been launched as an instrument to be reckoned with, the need of music especially

arranged for it has presented itself. In order to meet this need a collection of transcriptions of favorite melodies has been made by John Finke, Jr., and it has just been published by the Theodore Presser Co.

These arrangements, which have been supplied with suggestions for registration calculated to utilize the tonal possibilities of the instrument to the best advantage, are all very simple and are restricted to a length of one, two or three pages, with but one exception, a 'Silhouette' by the compiler. There are thirty-two pieces in all, ranging from folksongs of various peoples and Stephen Foster songs to simple versions of Ravel's 'Pavane pour une infante défunte' and the 'Evening Prayer' from Humperdinck's 'Hänsel and Gretel'.

THREE NEW SONGS BY GRACE WARNER GULESIAN

THREE new songs by Grace Warner Gulesian have come from the Belwin press and are being distributed by Boosey, Hawes, Belwin, Inc. The admirable texts of all three are the work of Clara Endicott Sears.

Of the set 'Black Oxen' is musically perhaps the most significant. It is a dignified setting in which all the poetic essence of the words is musically distilled and condensed with notable effectiveness. Then 'Green Branches Swaying' is a charming little lullaby with a good rhythmic swing, while 'Dream Ships Sailing' is also appealingly melodic, with a nostalgic tinge in the verse part and a more robust sailor-song character in the refrain. All are issued for both low and high voice.

NEW EDITION OF 'JEUX D'EAU' WITH AN ANALYSIS BY SCHMITZ

A NEW issue of Ravel's 'Jeux d'eau' with an interpretative analysis by E. Robert Schmitz appears as the second in a series published by the Associated Music Publishers as The Robert Schmitz Edition of Modern Piano Classics. The analysis does not concern itself so much with the structural background as with phrasing, pedalling and touch indications.

The pedalling is prescribed in minute detail throughout, while the phrasing marks that have been added to the original edition indicate details of phrasing which the editor says were fully approved by the composer and verified through the many years of their association. Both the phrasing and the pedalling are logically worked out.

The piece is studded with symbols that refer to the editor's personal principles of approach to the keyboard, which, however, despite the explanation of them given in the foreword will perforce have to be ignored by the uninitiated who use this edition. There is, for example, the indication "OHR compd 4" at a certain place in the opening measure, the "OHR" meaning, according to the explanatory notes, "Outer numeral rotation. The left elbow moves obliquely forward to the right. The right elbow moves obliquely forward to the left", while "compd 4" is a contraction of "compound 4", which signifies "a free finger action from the knucklejoint; the medial and terminal phalanges remain statically flexed."

The other compositions included in this series as thus far projected are, Spanish Dance No. 1 from Falla's 'La vie breve', Ravel's Pavane and 'Alborada del Gracioso' and Milhaud's 'Saudades do Brazil'.

L.

BRIEFER MENTION

For Orchestra:

'Beau Brummell', an intermezzo for piano by Ivor R. Foster arranged by the composer for string orchestra. A short piece of arch coquetry and aristocratic grace, a dainty morsel for a five-part string choir, the viola part being optional. 'Lullaby', by Frederick Keel. A charming little lyric composition discreetly scored for strings and a small complement of woodwind and brass (London: Stainer & Bell. New York: Galaxy).

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MUSIC I HEARD WITH YOU	high, med. (low)
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RECORDS: A Group of Selections from Wagner's Works

By
HERBERT F. PEYSER

WAGNER

'Parsifal', Duet from Act II. Sung by Kirsten Flagstad, soprano, Lauritz Melchior, tenor, Gordon Dilworth, baritone. Victor Symphony, conducted by Edwin McArthur, (Victor)

Selections from Six Wagner Operas. Sung by Lauritz Melchior, tenor, assisted by Kirsten Flagstad, soprano. Victor Symphony, conducted by Edwin McArthur, and Philadelphia Orchestra, conducted by Eugene Ormandy. (Victor)

'Die Meistersinger'. Overture. 'Lohengrin'. Introduction to Act III. Played by the Philadelphia Orchestra, conducted by Leopold Stokowski. (Victor)

'Tristan und Isolde'. Love Music. Played by the All-American Youth Orchestra, conducted by Leopold Stokowski. (Columbia)

It would be impossible to ask for a recording of the voices of Mme. Flagstad and of Mr. Melchior more absolutely true to life. Listen with closed eyes and the two popular artists seem to stand before you—and, furthermore, in their best vocal form. Mme. Flagstad, especially, has a field day. By this I do not mean to say that I regard hers the true Kundry voice, any more than I consider her temptress of the garden scene dramatically and psychologically the ideal embodiment of Wagner's immensely subtle and complex conception. Yet if there are heights and depths in the Herzeleid narrative and in Kundry's account of her mockery of the Christ unaccompanied here one can only marvel at the flawless exactitude with which this recording captures the most infinitesimal overtone of the singer's voice. I should be immensely grateful to Mme. Flagstad, as I should be to a whole flock of other Kundrys, if they could resign themselves once and forever to curb their vanity (or, if you prefer, their "sense of operatic effectiveness") and replace in the concluding phrase "Doch weih' dich ihm zum Geleit" that high B natural which Wagner did not write for the middle one which he did. However, we shall perhaps have to wait for that till we get a direction which will give us a really "purified" 'Parsifal', with Wagner's moving scenery and all the rest. As for Mr. Melchior, he is here 100 percent Mr. Melchior, for better and for worse, including those adenoidal tones re-



Herbert F. Peyser

sulting from his incorrigible habit of pushing up his larynx.

The scene, from Parsifal's "Dies Alles—hab' ich nun getrauert" to the close is given, happily, undisfigured by a single cut. Gordon Dilworth delivers Klingsor's last words far better than they are done at the Metropolitan. The orchestra under Mr. McArthur unfortunately sounds thin. Either it is undermanned or else so placed in relation to the singers as to seem pallid. It seems to me that a careful study of the recent European 'Butterfly' recording ought to show how this sort of thing should be managed. There is no reason on earth why Wagner's orchestra need appear more anemic than Puccini's.

The numbers in which Mr. Melchior is heard from half a dozen Wagnerian works are the Steersman's song from the first act of 'Flying Dutchman' (arbitrarily paired with the Sailors' Chorus from the third, and in any case nothing for this tenor's heavy voice); the 'Hymn to Venus' (for what earthly reason is that short, sensuous orchestral passage from the second act which portrays Tannhäuser's enraptured recall of the Love Goddess interpolated between the stanzas of the song of praise?); the 'Rome' narrative, the 'Lohengrin' narrative, the 'Forging Song' from 'Siegfried' (with a right noisy little tuned anvil), 'Am Stillen Herd', the 'Meistersinger' Prize Song and finally, together with Mme. Flagstad, the love scene from the 'Götterdämmerung' Prologue. Apart from the last-named I cast my vote for the 'Lohengrin' Grail Narrative, which the tenor does with fine breadth and authority. But for the majority the 'Götterdämmerung' scene will undoubtedly and not unreasonably rank as the climax of the set, the more so as here the soprano is again at her peak. Indeed, she even ventures and achieves a ringing high C at the close, something she no longer attempts at the opera. I find the tempo of the whole scene a good deal too fast, though this may well be due to limitations of record space.

Orchestrally, Mr. Stokowski's performance of the 'Meistersinger' Prelude and the introduction to the third act of 'Lohengrin' are in the best Philadelphia tradition. I also like the conductor's brilliant and vital performance of the 'Lohengrin' music, though heartily disliking the manufactured and utterly superfluous "concert ending" with its loud proclamation of the 'Nie sollst du mich befragen' phrase, which is completely out of the spirit of the festive

sounds ushering in the scene in the bridal chamber. The 'Meistersinger' Overture receives in the main a broad, red-blooded, stirring performance, marred chiefly by some needlessly elongated and sentimentalized treatment of the Spring and love themes. Two of the breaks (the Overture covers three records) are rather unfortunate—the one which comes just after the entrance of the theme of the Art Brotherhood, as the motive books call it, and the other which delays just long enough to spoil Wagner's calculated effect the sudden appearance of the Scherzando parodying the mastersingers.

The 'Tristan' records offer one of Mr. Stokowski's pretentious "symphonic syntheses", which in a simpler day would have been called "selections from 'Tristan'", or a "potpourri from 'Tristan'". The set begins with "O sink hernieder" and proceeds normally enough for a while till one suddenly finds himself in the third act, in the portion known to concert program-smiths as 'Tristan's Vision'. Then it leaps forward to the first half of the 'Liebestod' then back to the duet in the second act, then forward once more to end, singularly enough, where the opera ends. For those who like this sort of thing this is unquestionably the sort of thing they like! Others might be permitted to wish that Mr. Stokowski had devoted his great transcribing talents to a recording of, let us say, the glorious "day and night colloquy"—some of the most heavenly pages in the whole of 'Tristan', but as good as unknown to American operagoers because, forsooth, opera houses are afraid of the eleven whole minutes it takes to perform them; or else some of those heart-shaking measures of Tristan's curse monologue in the third act at which, also, managements take fright since they might weary the tenor a little more than he is already and make it necessary for the audience to keep its seats some three or four minutes longer than it otherwise would.

The vocal parts are more or less adroitly supplanted by instruments, the All-American Youth Orchestra plays reasonably well and the recording, if not brilliant, passes muster.

Grieg: Holberg Suite. Played by the London String Orchestra, conductor Walter Goehr. (Victor)

The characteristic lineaments of Grieg are not strongly marked in the stylized pieces which constitute the Suite which he wrote first for piano and then for strings

in honor of the eighteenth century Danish poet, Ludvig Holberg. Yet they are charming music, all of them, and sound like slightly modernized arrangements of Rameau or Grétry. The third movement, an Air somewhat in the manner of similar pages in the suites of Bach, has much more warmth of expression than one usually obtains in stylistic exercises of the sort. And some of the unmistakable genius of Grieg, if not his most typical accents, is conveyed in these delightful numbers. The London String Orchestra plays them with color and genuine warmth.

César Franck. Symphony in D Minor. Played by the Minneapolis Symphony, conducted by Dimitri Mitropoulos. (Columbia)

Even if one does hear the Franck Symphony to satiety in this country and if some of us are even beginning to dread its encounter so spirited a recording as this must always be welcome. Mr. Mitropoulos does not depart in any vital respect from the letter of the score and he is faithful to its spirit. The tone of the orchestra if not over-brilliant is full and the pizzicati of the second movement, standing out like points of light, constitute one of the distinctive features of the recording.

Rossini's setting of the 'Stabat Mater', now 110 years old, was sung recently at La Scala in Milan.

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Chamber Works to Be Published

The Society for the Publication of American Music, Oscar Wagner, president, will again examine chamber music manuscripts with a view to publication. Works for any combination not exceeding six instruments are eligible, although the Society is particularly interested this year in the following: sonata

for string and piano; piano trio; combination of strings and woodwinds. Compositions must be by American citizens or by composers who have applied for citizenship. They should be sent, up to Oct. 15, to the Society's secretary, Marion Bauer, 40 West 77th St., N. Y.

Langenus Engaged by Carl Fischer, Inc.

Alan Gustav Langenus, former general manager of G. Langenus, Inc., has been engaged as trade and educational representative in the Eastern territory for Carl Fischer, Inc. Mr. Langenus, son of the clarinet soloist and teacher, Gustav Langenus, is a graduate of Rutgers University. He has taught clarinet, other woodwinds and brass instruments. He will start on an extensive trip through the Eastern territory early in September.

Busch and Serkin to Record for Columbia

The Columbia Recording Corporation, Edward Wallerstein, president, recently signed an exclusive contract with Adolf Busch, violinist, and Rudolf Serkin, pianist. A similar contract was signed by the corporation and the Busch Quartet, composed of Mr. Busch, Gosta Andreasson, Hermann Busch and Karl Doktor.

Two New Violin Works by Isidor Achron

Two new violin compositions by Isidor Achron, the 'Second Sonnet' and a 'Valse Dramatique', are being published by Carl Fischer. The 'Second Sonnet' is dedicated to Jascha Heifetz and will be included on his programs, and Mischa Elman, to whom the Valse is dedicated, will play it this season.

Alexander Merovitch Weds Rosamond Wallace

Alexander Merovitch, New York concert manager, wed Rosamond Wallace on July 30 in Hollywood, Calif.

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New York Studios

Ernesto Berumen, pianist, gave the eighth in the Summer series of La Forge-Berumen Musicales on Aug. 5. The ninth concert of the series consisted of a miscellaneous program by several young artists. Ellen Berg, eleven-year-old soprano, Mabel Miller Downs, soprano, and Carlotta Branzel, soprano, were heard in songs and arias with Frank La Forge at the piano. Paul Bosan, baritone with the Balladeers, sang two groups of solos, one of the sacred compositions by Frank La Forge and a miscellaneous English group. Beryl Blanch gave him excellent support at the piano. Katherine Bair, pianist, pupil of Ernesto Berumen, was also heard.

Four Negro singers were presented in a studio recital by Robert Malone on the evening of Aug. 31. They were Isabel Elm, soprano; Lucille Mitchell, contralto; John De Vaux, tenor, and Isaac Moman, bass-baritone.

Caroline Mihr-Hardy, teacher of singing, has re-opened her studio for the Winter season in the Hotel Ansonia.

The New York Philharmonic-Symphony Society is offering two scholarships in 'cello under Joseph Schuster. Applications should be sent before Sept. 25 to Mr. Schuster at the offices of the Philharmonic-Symphony Society in the Steinway Building, New York.

Dr. Ernst T. Ferand Extends Activities

Dr. Ernst T. Ferand, musicologist and music educator, a specialist in ear training and improvisation, has joined the faculty of the American Peoples School, where he will hold evening classes in music appreciation and ear training. Dr. Ferand will also resume his activities at the New School for Social Research and the Dramatic Workshop where he will conduct courses in improvisation, keyboard harmony, ear training and rhythmic movement for beginners and advanced students. Dr. Ferand is also a faculty member of the Y. M. H. A. Music School.

E. Robert Schmitz to Hold Master Class

E. Robert Schmitz will conduct a master class for pianists and teachers of piano at the Hotel des Artistes, beginning Oct. 1. The sessions will be held on Wednesday afternoons, Oct. 1, 8 and 15, and Friday mornings, Oct. 3, 10 and 17.



William Thorner, Teacher of Voice, Shakes Hands with Daniel Boone II in Philadelphia



Bruce Boyce (Left), with Jean G. Heinkle and Ralph Lawton, on the Grounds of the Music and Art Association on Cape Cod Where Mr. Boyce Spent His Vacation

Bronx House Music School to Open Thirtieth Season

The Bronx House Music School, Andrew McKinley, director, will open its thirtieth season on Sept. 25. The faculty of the school includes William Beller, head of the piano department, other members of the piano department being Mildred Carol, Jennie Danziger, Esther Elman, Liza Elman, Helen Fogel, Frieda Jones, Katherine Lewis, Frances Meade, Eloise Royall, Bella Schumiatcher and Elizabeth Thode. Mr. McKinley heads the violin department assisted by Harris Danziger, James de la Fuente, Mary Stowell and Emanuel Zetlin. David Rattner teaches double-bass and Aaron Bodenheimer, 'cello. In the woodwind department the teachers are Herbert Coleman, Arthur Christmann, Paul Sieben and Carlos Mullenix; in the brass department, Robert Brown, Samuel Feinsmith, Ernest Clarke and Edward Treutel. Louise Taylor teaches voice, Katherine Lewis and Anne Robertson, theory and eartraining, and Etzel Willhoit, orchestra. Ensemble classes are conducted by Messrs. Boden-horn, Danziger and Zetlin.

Manhattan Music School Plans New Courses

The Manhattan School of Music, Janet D. Schenck, founder and director, will open for the season on Oct. 7. Registration was to begin on Sept. 15. Among the new courses being offered this term are scoring and arranging, fugue, and composition, which will be given by Vittorio Giannini, who has recently joined the faculty of the school. A class in conducting, given by Hugo Kortschak, will be open to a limited number of students. Harold Bauer will teach privately and in classes.

Orchestra of Y. M. & Y. W. H. A. Begins Rehearsals for Season

The orchestra of the Young Men & Young Women's Hebrew Association of Washington Heights, Maxim Waldo, conductor, began its rehearsals for the season on Sept. 7. Rehearsals are held every Sunday morning at eleven. Experienced players are invited to join. Soloists engaged include Joseph Gingold, Nov. 2; Harry Glickman, Dec. 7; William Brailowsky, Jan. 4; Paulo Gruppe, Feb. 1; and Philip Frank, May 3. On April 5, there will be a composers contest and on June 7, a Pop concert.

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LOS ANGELES IS HOST TO SIGMA ALPHA IOTA

National Music Fraternity Holds Triennial Convention—Gives Composition Awards

LOS ANGELES, Sept. 10.—Sigma Alpha Iota, national music fraternity, assembled 500 members in Los Angeles, Aug. 9 to 13, presenting nationally known artist programs and awarding composition prizes to Grace Becker and Radie Britain. The organization's project, to endow 'Pan Cottage' of the MacDowell Colony in Peterboro, N. H., was also furthered.

Lena Moon Morgan, music chairman with the convention committee, chose resident musicians: Lillian Steuber, pianist; Clemence Gifford, contralto; Mrs. Henning Robinson, official accompanist who gave the best program of the convention; Ruth Haroldson, violinist-conductor; Lucile Cole, pianist; Elinor Remick Warren, composer-pianist; Lee Sweetland, baritone; and Alice Mock, soprano for presentation on the triennial convention programs. Eastern artists were Eugenia Buxton, pianist, and Amy Neill, Chicago violinist.

Grace Becker, cellist-composer of San Francisco won the \$150 award for her 'cello Suite. Radie Britain of San Diego won first prize, \$250 for a String Suite for Orchestra.

Gertrude Evans of Ithaca, N. Y., national president, opened the business session on Aug. 1 and presented Marguerite McFaul Rasco, of Santa Monica, Cal., vice-president. They were both re-elected the next day and Kathleen Davison of



Hazel Griggs, with Her Springer, "Puddin'", at Hawkeye, N. Y., Where the Pianist Spent the Summer Preparing for Her Fall Concert Engagements

Des Moines, Ia. was made second vice-president, Mrs. Clarence M. Sale, of Dallas, Tex., executive secretary; Mrs. Frank Geimer of Los Angeles, treasurer and Mrs. F. N. Wilson of Minneapolis, chaplain.

The delegates representing seventy-three college chapter and eighteen alumnae chapters had breakfast in the Hollywood Bowl Garden on Aug. 12, with André Kostelanetz, Richard Lert, Albert Coates, Leonide Massine, Tomanova and Gerard. The president of the fraternity was the speaker. In the evening they returned to the Bowl to hear Lily Pons, an honorary member.

Mrs. Leiland Atherton Irish, another patroness-honorary Sigma Alpha Iota spoke eloquently of defense needs of music at the banquet in the Ambassador Fiesta Room on Aug. 11.

ISABEL MORSE JONES

SAMOILOFF ARTISTS HEARD

Young Singers Appear in Opera and Concerts in California

LOS ANGELES, Sept. 10.—Young artists of the Samoiloff studios and opera academy were active throughout the Summer in California. Margaret Phelan, soprano, appeared in two productions of the Los Angeles City College: 'La Serva Padrona' and 'Don Pasquale'. Robert Brink, bass-baritone, in addition to other operatic and concert engagements, sang Mephisto in the Southern California Opera Company's performance of 'Faust', and the Baron in 'La Traviata' in the Hollywood Bowl on Aug. 5. Robert Biggs, tenor soloist at St. Joseph's Cathedral, appeared in 'La Traviata' at the High School of Drama and Opera recently. Jo Anne Sorgensen, soprano, Robert Wahoske, bass, and Eber Piers, baritone, have been heard in many of the Samoiloff concerts.

The WPA Orchestra of Southern California introduced these artists with Connie Connette, Betty Berto, Evelyn Bacon and Bonnie J. Babcock in five operatic scenes in costume, accompanied by the orchestra of seventy-five musicians. Miss Phelan, Mr. Biggs, Mr. Brink and Miss Jorgensen sang in 'Faust'. Miss Jorgensen, Mr. Eber and Miss Bacon appeared in 'Cavalleria Rusticana'. Mr. Brink sang in 'Boris Godunoff' and with Miss Connette in 'Aida'. Miss Berto made her debut in 'Rigoletto' with Mr. Biggs and Miss Babcock. James Sample and Ingolf Dahl conducted.

Peabody Alumnus Gives Scholarship

BALTIMORE, Sept. 10. — An additional scholarship in voice has been announced as available at the Peabody Conservatory next Autumn by the school's director. The scholarship is the gift of Mrs. Clarence Ackermann of St. Petersburg, Fla., who as Eva Wentz, was prominent in the life of the conservatory some years ago. Mrs. Ackermann has donated the scholarship in memory of her mother, the late Mrs.

Charles Wentz. Mrs. Ackermann won a competitive scholarship in 1902 and was a pupil of the late Pietro Minetti and Blanche Blackman. She was mezzo soprano of the Peabody Quartet and also a charter member of the Bach Choir. The scholarship will be for a term of three years and will include supplementary studies.

PEABODY CONSERVATORY OFFERS SCHOLARSHIPS

Examinations to Be Held This Month for Instrumental and Vocal Candidates

BALTIMORE, Sept. 10.—Free scholarships providing three years of study are being offered by the Peabody Conservatory of Music for the coming year. These scholarships will be available in major branches and include necessary supplementary subjects. The awards are made primarily upon the basis of talent rather than previous training, by competitive examinations before the faculty. Examinations will be held on Sept. 18 and 19, also on Sept. 23, through Sept. 25, and on Sept. 27 and 29. Piano and violin scholarships are open to candidates under twenty-one years of age; organ, cello, viola, voice, composition and school music scholarships to those under twenty-five.

Examinations will be held on Sept. 19 and 20 for the yearly scholarships for the season 1941-1942 in certain instruments, such as double bass, flute, oboe, clarinet, bassoon, harp, horn, trumpet, trombone and tympani.

Reginald Stewart, newly appointed director of the conservatory announces that examinations for Advanced Standing will be held on Sept. 25 and 26. These will be open only to pupils of accredited schools upon presentations of credentials showing courses already taken.

NYA ORCHESTRA GROUP GIVES STADIUM CONCERT

Chorus Joins Symphony Under Mahler in Premieres of Works by Gould and Creston

The combined orchestra and chorus of the National Youth Administration for New York and Long Island presented a concert at the Lewisohn Stadium on the evening of Aug. 18 before an enthusiastic audience of 5,500. Mayor LaGuardia, who was joint sponsor of the event with Mrs. Franklin D. Roosevelt, spoke in the second half of the program, praising the NYA for the opportunities it has provided for the youth of the city.

Fritz Mahler conducted the orchestra of 120 young musicians in rewarding performances of Mendelssohn's 'Italian' Symphony, Strauss's 'Don Juan', the Overture to Wagner's 'Tannhäuser', and, as an encore, Paganini's 'Perpetuum Mobile'. William Schatzkamer, who won the contest to appear with the orchestra, was piano soloist in Gershwin's 'Rhapsody in Blue'. He added Shostakovich's 'Polka' as an encore.

Two American works received premiere's, both written especially for this event. The first was Morton Gould's 'A Song for Freedom', for chorus orchestra and Narrator, with a text by the composer. Mr. Gould conducted and Basil Ruysdael was the narrator. The other new work was Paul Creston's 'NYA Marching Song' for chorus and orchestra. Both compositions were well received, the audience joining in the singing of the latter.

YMHA Adds to Music Faculty

The Y.M.H.A. music school, will have several additions to its faculty this sea-



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son. In the wind instrument department, Mortimer Rapfogel will teach the flute; Lois Warn, oboe; Erika Kutzing, bassoon; J. Schultze of the Philharmonic Symphony, French horn; Cecil Collins, trumpet and Bencion Wankoff, trombone. Dr. Alfred Szendrey, formerly conductor of the Gewandhaus Orchestra in Leipzig, will head the opera department and teach conducting.

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REGISTRATION BEGINS AT HENRY STREET SCHOOL

Faculty of Fifty Will Give Courses in All Branches of Music— Scholarships Offered

The music school of the Henry Street Settlement began registration of former students on Sept. 8. Auditions and registration of new students were scheduled on Sept. 15. The office of the school, at 8 Pitt Street, is open for registration from 3 to 6 P.M. daily except Saturdays; from 7 to 9 P.M. on Tuesday and Wednesday evenings; and from 10 A.M. until noon on Saturdays. Courses are given in all branches of music; and scholarships are available in violin, viola, 'cello, woodwind and brass. Louis Persinger is advisory head of the violin department, and Robert Scholz directs the Mozart Chamber Orchestra. Dr. Julius Goldstein conducts the Madrigal Choir and adult chorus, and is also head of the children's department. Mme. Emma Zador is head of the opera department.

Among the faculty of fifty, also, are Isabelle Vengerova, Lydia Hoffmann-Behrendt, Leah Brown, Aurora Mauro-Cottone, Ethel Elfenbein, Eleanor Fisk, Florence Frantz, Elizabeth Furcron, Katharine Gorin, Maria Horner, Mildred Jones, Hyman Krongard, Cecily Lambert, David LeVita, Joan Rosen, Sylvia Schumacher, Toska Tolces, Jean Whitlock, piano; Ivan Galamian, Vera Fonaroff, Paul Makovsky, Mara Sebrisnky, Sally Dodge, Max Senofsky, violin; Grace Leslie, Elly Andre, Florence Turitz, Rose Walter, Boris Saslawsky, Hugh Fraser, William Epperhart, voice; Kurt Frederick, viola and chamber music; Evsei Beloussoff, Phyllis Krauter, 'cello. Teachers of woodwind and brass instruments include Anabel Hulme, flute; James Collis, clarinet; Lois Wann, oboe; Philip Palmer, French horn; Erike Kutzing, bassoon; Simon Karaski, trombone and Cecil Collins, trumpet. Grace Spofford continues as director of the school.

Delta Omicron Holds Thirty-second Anniversary Meeting

LAKE WAWASEE, IND., Sept. 10.—Delta Omicron National Music Sorority held the thirty-second anniversary of its foundation here from Aug. 19 to 23. Besides a banquet, business meetings and entertainments of various sorts, musical programs were offered by Naomi Cullen Cook of the Chicago Opera and the Chorus of Delegates conducted by Lucile S. Meyer. Election of officers for the coming year was also held. Those taking office include Mrs. Esther Cox-

Karge, of Wawatosa, Wis., national president; Mrs. E. J. Neihaus of Akron, Ohio, National vice-president. Mari Marti of Detroit, national secretary and Mrs. B. B. Buffum of Denver, national treasurer, were re-elected. Eleanor McCann, music director of Dayton Art Institute, was elected national music adviser. M. E. C.

IN HONOR OF PADEREWSKI

Two New Works by Labunski Are Dedicated to His Memory

Working at the MacDowell colony, Felix Roderick Labunski composed during the summer two works dedicated to



Felix R. Labunski at His MacDowell Colony Studio

the memory of Ignace J. Paderewski: a symphonic movement 'The Epitaph' for full orchestra, and a 'Threnody' for piano. This last work will be included in the 'Paderewski-Album' published by Boosey and Hawkes.

Zeckwer-Hahn Academy Opens Session

PHILADELPHIA, Sept. 10.—With Frederick E. Hahn, veteran president-director and violin department head, continuing actively at the helm, the Zeckwer-Hahn Philadelphia Musical Academy entered its seventy-second season early this month with elementary, intermediate, and advanced instruction in all branches of music by a faculty of forty teachers at the main central city school and three branches. Founded in 1870, the institution boasts the title, "Pennsylvania's Oldest Music

School." As for several seasons past there will be a series of free public concerts, recitals, and lectures by members of the faculty, guest-artists, and advanced students.



PRESENT TELEVISION BROADCAST

Helena Bliss, Luigi Rossini, Jess Walters, Maria Miras and Norman Roland, students of the Rossini Opera School, recently presented the last act of Verdi's 'Traviata', as the first in the series of television broadcasts of opera. Three operas in addition to a monthly program, 'An Evening at the Opera', are scheduled with casts chosen from the Opera Workshop.

FINE ARTS IN COLORADO

Music and Painting Stimulated at Educational Institutions

COLORADO SPRINGS, COLO., Sept. 10.—Activities in this community during the Summer have been stimulated by classes and musical events at Colorado College and the Colorado Springs Fine Arts Center. As visitors on the music staff at Colorado College were Roy Harris, composer; Johana Harris, pianist, and Archie N. Jones, music educator.

There were also: a concert by the All-American Youth Orchestra under Leopold Stokowski, a Fine Arts Conference presented jointly by the College and the Fine Arts Center; and three evenings of dance concerts by Hanya Holm and her group on August 7, 8 and 9. Robert Gross violinist, was soloist with the orchestra in a Concerto by Roger Sessions. The concert was presented by a committee headed by Carol Truax and Thurston J. Davies, president of Colorado College.

The Fine Arts Conference, was the third event of the kind held here. Among the out of town leaders of the conference were Fred Bartlett, curator of painting, Denver Art Museum; Gilbert Chinard, Pyne Professor of French literature at Princeton; Olin Downes, music critic of *The New York Times*; John C. Kendel, director of music, Denver public schools; Yasuo Kuniyoshi, painter; Rosina Lhevinne, pianist, John A. Lomax, writer, honorary consultant on folk song, Library of Congress; Virginia Rigg, president, Colorado State Music Teachers Association; and Burnet C. Tuthill, secretary, National Association of Schools of Music and conductor Memphis Symphony.

Annabelle Wood Plans Teachers Course

Annabelle Wood, director of the Hartley House Music School, Inc., is planning a normal course for piano teachers in her studio in conjunction with the school. She will be assisted by Anastasia Nugent. A graduation certificate for piano teaching will be awarded upon satisfactory completion of the course. The first semester will open on Oct. 6.

John Doane Address California Club

SAN DIEGO, CALIF., Sept. 10.—John Doane, voice teacher and coach, addressed the Hollywood Bowl Breakfast Club re-

cently on "The Singer's Public versus American Song Literature." Mr. Doane's pupil Ruth Reynolds included songs by California composers at several recitals this Summer, with Mr. Doane at the piano. Mr. Doane served as chairman of the judges for the vocal division of the Young Artists Contests at the biennial convention of the National Federation of Music Clubs.

STUART WILSON JOINS CONSERVATORY FACULTY

Former Member of English Singers Engaged by New England Institution—New Courses Added

BOSTON, Sept. 10.—Stuart Wilson, well-known singer and former member of The English Singers, has been appointed supervisor of the vocal normal department of the New England Conservatory of Music and will also be a member of the vocal department. In the normal department, Mr. Wilson will prepare students for vocal teaching, and supervise their teaching of younger pupils. A limited number of scholarships will be offered to duly qualified beginners.

Wallace Goodrich, director of the conservatory, announces for the year 1941-1942, a new orchestral course, affording intensive training in orchestral playing, with special classes for each section of the orchestra. Players will enter classes designed to deal with the particular problem of their instruments. All orchestra players will become acquainted with a large section of literature through the orchestral reading class and opportunity will be given to perform in public and over the radio. The course will be given by Mr. Goodrich, and Quincy Porter, dean of the faculty. Fifty special scholarships are available to students of orchestral instruments.

Beveridge Webster, a member of the piano faculty, will give a course, open to the general public, in Interpretation of Four Centuries of Piano Music, illustrating his talks at the piano.

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Hans Barth (Center) with a Group of Pupils at His Summer House in Southport, Conn. In the Picture Are Dorothy Powell, Laura King, Barbara Ann Cross, Eleanor Rollins, Lawrence Chaikin and John Kinzel. Mr. Barth is at Work on a Composition for Piano and Orchestra

paratory department. Additions to the piano faculty of the preparatory department include Charlotte Krick, Eastman School graduate and formerly member of the faculty of Muskingum College, Anna Husband, Elizabeth Watson and Wallace Gray.

EASTMAN SCHOOL EXPANDS CHAMBER MUSIC FACULTY

Luigi Silva and Gordon String Quartet Are Added to Department—Teachers Named to Preparatory Posts

ROCHESTER, Sept. 10.—The Eastman School of Music at the University of Rochester, Howard Hanson, director, recently made two additions to its chamber music faculty; Luigi Silva, 'cellist as instructor of chamber music; and the Gordon String Quartet as guest instructors in string quartet playing.

Mr. Silva, who made his New York debut last season, comes to the Eastman School of Music with experience as soloist, chamber music artist and teacher. He has been solo 'cellist at the Rome opera, professor of 'cello at the conservatories of Venice and Florence, and 'cellist and leader of the Quartetto Romano. In addition to his work as instructor in chamber music Mr. Silva will be associated with Allison MacKown, solo 'cellist of the Rochester Philharmonic as teacher of advanced 'cello students. Mr. Silva will make his home in Rochester but will continue to teach his New York students at the Mannes School. He will also devote a limited amount of time to concert engagements.

The engagement of the Gordon String Quartet as guest instructors constitutes an experiment in string quartet teaching. The group, of which Jacques Gordon is first violinist, Samuel Weiss second violinist, William Lincor, violist, and Fritz Magg, 'cellist, will conduct a symposium in string quartet playing each semester. They will perform selected portions of the string quartet literature and coach the student quarters in the same works. They will also take part in the presentation of new American chamber music in connection with the Eastman School's annual Festival of American Music.

The preparatory department announces the engagement of Vance Beach, a graduate of the Eastman School and a member of the Rochester Civic and Philharmonic orchestras, as teacher of 'cello in the pre-

Eastman School Series Continues

ROCHESTER, N. Y., Sept. 1.—Max Landow, pianist, was the artist in the third of the Eastman School of Music Summer concerts at Kilbourn Hall on July 10. He played a program of Beethoven and Brahms to a large audience of enthusiastic listeners, who recalled him a number of times at the close of the program. Mary Dann, 'cellist, gave a recital in Kilbourn Hall on July 15, in the post-graduate series of the Eastman School. Miss Dann is an excellent player and included, on a rather unusual program, a Sonata by Samuel Barber, 'Soliloquy' by Roy Harris, and Rhapsody by Eugene Goossens. She was accompanied at the piano by Dorothea Roscoe. Her audience was large and very cordial.

M. E. W.

Harold and Marion Berkley Conclude Season in Harrison, Me.

The annual summer session, which Harold and Marion Berkley conduct for their pupils in violin, piano, and ensemble, in Harrison, Me., ended in August. Aside from individual lessons, chamber music classes were held five evenings a week, with Leopold Teraspulsky, 'cellist, assisting. Alfred Gillis, gave courses in harmony and composition and a concert of student compositions was part of the season's-end activities. Mr. and Mrs. Berkley, violinist and pianist, gave a concert for the benefit of the Harrison Studio Association, assisted by Mr. Teraspulsky. Two advanced student concerts were also given, one for the benefit of the local church and the other for the Harrison Chapter of the U. S. O.

Minneapolis College of Music Opens

MINNEAPOLIS, Sept. 10.—The Minneapolis College of Music opened its Autumn term on Sept. 8. Students from Minnesota, Iowa, Montana, Wisconsin, North and South Dakota, Nevada and Washington, D. C. have registered for courses. The public school music course is under the direction of Peter D. Tkach, assisted by Sophia Haveson. All academic

subjects are taught by St. Thomas College instructors. A four year course leading to a degree is offered in all departments. Courses in harmony, ear training, sight singing, history of music, appreciation, composition, counterpoint, and orchestration will be under Edmond Langlais, Walther Pfitzner and C. Wesley Andersen, chamber music classes will be under Harold Ayres, concertmaster of the Minneapolis Symphony and head of the college violin department.

DERRFUSS PUPILS ACTIVE

Strickland, Hinchcliffe, Glowacki, Gawler and Temple Are Engaged

CHICAGO, Sept. 10.—Clara Strickland and Carol Hinchcliffe, sopranos from the studios of Mme. Dorothea Derrfuss, have been reengaged for the Henri Kublick Light Opera and International Revue. The company has been appearing at Olson's Indoor and Outdoor Theatre.

Another artist student from the Derrfuss studios, Valerie Glowacki, soprano sang in the Grant Park series under the baton of Jerzy Bojanowski. The concert was dedicated to Paderewski. Miss Glowacki sang the leading roles in the Polish opera 'Halka' and the 'Haunted Castle' at the Chicago Civic Opera House recently.

Elizabeth Gawler, soprano and Gary Temple, baritone have been engaged for appearances with the Polish Banquet Association and Oak Park Christian Science church.

Denver University and Lamont Music School Are United

DENVER, Sept. 10.—Chancellor Caleb F. Gates, Jr., of the University of Denver, recently announced the amalgamation of Lamont School with the University of Denver. Florence Lamont Hinman, President of the Lamont School, which is in the Association of Music Schools, will continue as Chairman of the Music Division of the University. The school will hereafter be known as the Lamont School of the University of Denver.

J. C. K.

LIST IMPORTANT EVENTS ON ANN ARBOR SCHEDULE

Eminent Soloists and Organizations to Appear—'The Messiah' Will Have Annual Performance

ANN ARBOR, MICH., Sept. 10.—The series of musical events sponsored by the University Musical Society of the University of Michigan, will open on Oct. 22, with a recital by Grace Moore, soprano of the Metropolitan, as announced by Charles A. Sink, president of the society. The remainder of the series will be as follows: Emanuel Feuermann, Oct. 30; Cleveland Orchestra, Nov. 9; Giovanni Martinelli and Ezio Pinza in a joint program, Nov. 18; Chicago Symphony, Nov. 30; Boston Symphony, Dec. 10; Robert Casadesu, Jan. 19; Minneapolis Symphony, Feb. 3; Joseph Szigeti, Feb. 19; and Vronsky and Babin, March 3. On Dec. 14, the traditional performance of 'The Messiah,' will be given under the baton of Thor Johnson, and on Jan. 23 and 24, the Roth String Quartet will give three concerts.

The forty-ninth annual May Festival will take place May 6, 7, 8 and 9. The University Choral Union, under Thor Johnson, will participate, also the Philadelphia Orchestra under Eugene Ormandy and Saul Caston, and the Youth Chorus under Juva Higbee. Several important choral works will be presented, and numerous major symphonic works. The usual dozen or more instrumental and vocal soloists will be heard.

Philadelphia Conservatory to Hold Ezerman Scholarship Contest

PHILADELPHIA, Sept. 10.—The D. Hendrik Ezerman Foundation Scholarship Contest will be held at the Philadelphia Conservatory of Music, 216 S. 20th Street, during the last week of September. The winner will receive a \$400 scholarship in piano with Olga Samaroff at the Conservatory. Requirements and application blank will be sent upon request.

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RECENT APPOINTMENTS

HAROLD BAUER, Piano; AARON BODENHORN, 'Cello; ALFRED EINSTEIN, History and Musicology; ROSS LEE FINNEY, Composition; FREDERICK JACOBI, Composition; WILLIAM KROLL, Violin; FRIEDRICH SCHORR, Voice and Opera; JULIA SMITH, Public School Music.

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HARTFORD, CONNECTICUT

London Attends Opera and Ballet

Two Sadler's Wells Organizations Flourish — Promenade Concerts and Radio Programs Continue

LONDON, Aug. 15

IT is indeed a noteworthy achievement that, despite the trials of the war, opera, which had so long been neglected in England, is still flourishing, though on a very restricted scale.

The Sadler's Wells Opera Company organized a Summer tour performing, not entire operas, but an act or two from their extensive repertory in provincial towns which had not yet had the opportunity of hearing the famous London Company. Tyrone Guthrie was the producer of 'Figaro,' conducted by Lawrence Collingwood, the cast including names well-known in London, such as John Hargreaves, Joan Collier, Roderrick Lloyd, Edith Coates, Sumner Austin and Powell Lloyd. The Sadler's Wells Ballet, which has come to be regarded as the English National Ballet, is flourishing too, and recently embarked on a five weeks season in London where it played to capacity audiences.

The Promenade Concerts, which, as I recently remarked, are this season transferred to the Albert Hall, opened in fine style, and Sir Henry Wood, assisted by Basil Cameron, are drawing huge crowds nightly to this, the forty-seventh,

season. At the opening night Elsie Saddy, soprano, and Cyril Smith, pianist, were the guest artists, and during the week Benno Moiseiwitsch gave a brilliant rendering of the seldom heard second Tchaikovsky piano Concerto. Mr. Moiseiwitsch has also been broadcasting his much admired interpretations of Chopin as well as a piano etude by Stravinsky and Poulenc's 'Mouvements Perpetuels'. Radio concerts have included an admirable performance of Mozart's bassoon Concerto, played by Archie Camden, and the rarely heard 'Armida' Overture by Haydn and, in honor of his centenary, a concert of the works of Dvorak, conducted by Clarence Raybould.

The Council for the Encouragement of Music and the Arts is extending its vast network far into outlying regions and is engaging an ever-growing list of artists. In a broadcast exchange between artists in the service of ENSA (Entertainment for National Service Association) in both England and the United States, a prominent part was taken by Maggie Teyte, the renowned singer of modern French music.

Myra Hess Receives Honor

Myra Hess, now Dame Myra Hess, has received just tributes in the press on the occasion of her having received a title in the King's Birthday Honours List. "It is doubly deserved," writes



Wrecked Interior of Queens Hall, London, After Nazi Bombing Last Spring

the *Musical Times*, which goes on to emphasize that "it is a recognition of her distinguished career as a pianist and of the service she has done to the public and the profession by inaugurating and maintaining the National Gallery Concerts. Miss Hess felt that it was necessary for someone to give a lead, and in order to free herself for

the task she gave up what would have been a lucrative concert-tour in America." And the writer concludes his tribute with the encouraging observation: "Dame Myra's audience for chamber music and recital music is probably approaching the dimensions of Sir Henry Wood's Promenade audience for orchestral music."

(Continued from page 7)

pletely happy, with his whole family safe around him, Dvořák began work at once, and before the end of the first month in Iowa the quartet was finished and the quintet begun.

To a community too small to be shown on a map of the United States the brief residence of Dvořák was to bring lasting fame—a German writer's quaint reference to "Spillville in Amerika" suggesting its acquired importance. Locally, however, the event was not recognized until 1925, when, with funds supplied in part by the state of Iowa, the simple boulder monument to the composer on the bank of Spillville's Turkey River was erected.

Today the motor tourist in north-east Iowa may discover a second official memorial in the Dvořák Highway, beginning at Colmar, Iowa, extending for 75 miles through Spillville and ending at Preston, Minn. This road, marked with the letters "D.H." in addition to the official highway numbers, was opened in 1934—the thirtieth anniversary of the composer's death—and is maintained by the states of Iowa and Minnesota.

Premiere of 'New World' Symphony

In its time, the Spillville interlude was a grateful respite in the busy life of Dvořák, who in the Autumn of 1893 returned to New York for his second Winter. That season's outstanding event was the premiere on Dec. 16 at Carnegie Hall of the 'New World' Symphony, the Philharmonic playing from manuscript and Seidl conducting.

Public approval of the new work was instantaneous and the press was enthusiastic. The New York *Herald* next day gave a full page with illustrations to the event. Critical comment here is lacking, though the reporter seemed impressed by the slow movement, stating that during the playing of the Largo "people sat with tears rolling down their cheeks". Dvořák himself, describing the premiere in a letter to a friend, naively stated: "I was in a box and the people applauded so much I had to thank them, like a king." The 'New World' had to be repeated several times in the ensuing months. A report, which became current, that the symphony was directly founded on Negro tunes, added to the popular interest.

This belief, which was to persist for

Dvorak in the New World

years, despite repeated authoritative denials, was apparently founded wholly upon the statement of a German music critic—one Herman Kretzschmar—who, in his analysis of the work (written in Europe) declared that it contained many Negro songs.

In an interview which he had supplied for the *Herald* shortly before his departure for Spillville, he had repeated in substance views expressed on numerous other occasions:

"In the Negro melodies of America I find all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, bold, merry, gay or what you will. There is nothing in the whole range of composition which cannot be supplied from this source. . . . I am satisfied that the future music of this country must be founded on what are called the Negro melodies."

By this, authorities are agreed, Dvořák naturally did not intend to advocate the "lifting" of musical material, nor even, to any extent, the use by composers of themes admittedly not their own (though the latter, of course, is not a musical crime); and that in the 'New World' he merely expressed what his musician's mind divined to be the spirit of Negro folk music. Although by any theory of pre-natal influences the 'New World' might well contain quotations, musical analysts can find in the symphony but one—or part of one—borrowed melody, that being a subsidiary theme in the first movement. Here, consciously or unconsciously, Dvořák has used a short phrase from 'Swing Low, Sweet Chariot', embellishing it considerably and changing the time values of the notes. This, though the kind of passage the "tune detective" delights to discover, is not readily apprehended by the layman, since, in addition to the other alterations, the first measure of the original air is omitted.

There is nothing like controversy to give fame to a work of art. The 'New World' has always enjoyed this dubious advantage, and also suffered by it, since to this day the musical value of the work is somewhat obscured by the legend built up by discussion of its thematic sources. The composition as a whole has, furthermore, suf-

fered by the disproportionate popularity of its second movement (that famous Largo which allegedly reduced the first night audience to tears).

To many laymen this melody is the 'New World' Symphony. Such listeners might be repaid by a closer study of the work, for in the recapitulation of earlier themes in the last movement, Dvořák reintroduces bits of the air with great beauty, weaving it subtly and reminiscently through the supporting fabric.

This striking melody has been given various interpretations. It has been described as a "musical reflection of the spirit of Hiawatha's wedding"; and indeed, when this is suggested, it is easy to imagine the somewhat melancholy strain, haunting in its tuneful simplicity, accompanied by the soft beats of the drum of the Indian. The melody is more generally, and probably more correctly, regarded, however, as characterizing a mood of the plantation Negro, and more than one composer has adapted it as a Negro song.

In William Arms Fisher's 'Goin' Home'—perhaps the most famous of the vocal adaptations—the interpretation is evident in the words fitted to the air:

Goin' home, goin' home,
I'se a-goin' home;
Quiet like, some still day,
I'm just goin' home.

Very similar in feeling is another slave song to the same melody, with words by F. Manly:

Massa dear, massa dear,
O look down a while;
Night am still, heav'n am clear,
You can hear dis chile.

His American symphony launched and on its way to fame, Dvořák's work during the remainder of his stay in the United States was varied. Musically he was the man of the hour, somewhat as Toscanini is today. His opinions—the more provocative because only partly understood—continued to interest the public. He was besieged for interviews and even invited to contribute articles to leading magazines.

During the winter following the Spillville summer, the six Dvořák children all remained with their parents in New York,

and all but the oldest and youngest attended Public School No. 50 in East Twentieth Street, between Second and Third Avenues. At home, to accommodate the augmented family, it was necessary to rent additional rooms in the Seventh Street house.

Other Works Composed in New York

Though it is probable that the distractions of Dvořák's home life were now even greater than before, yet he continued to compose. The beautiful 'Cello Concerto, regarded by musicians as one of the finest of all works of its kind, was a product of the second New York Winter. In the same year were produced the Biblical Songs—a series of choral anthems to scriptural text. These constitute the one religious work written by the Czech master in this country, though in the preceding decade—particularly in England—he had been famed for his sacred choral works.

The entire family left for Europe in the spring of 1894. The following fall, leaving all the children at the family home in Bohemia, Dr. and Mrs. Dvořák returned to New York, and the composer resumed work at the Conservatory for one year more. His departure in the spring of 1895, however, was final. It is known that among other reasons for his refusal to return, was Mme Dvořák's dissatisfaction with the crowded conditions under which the family had lived in New York, naturally preferred their country home "Vysoká" near Prague, which is described by travelers as a place of pleasant and hospitable proportions, matched by the spirit of its inhabitants.

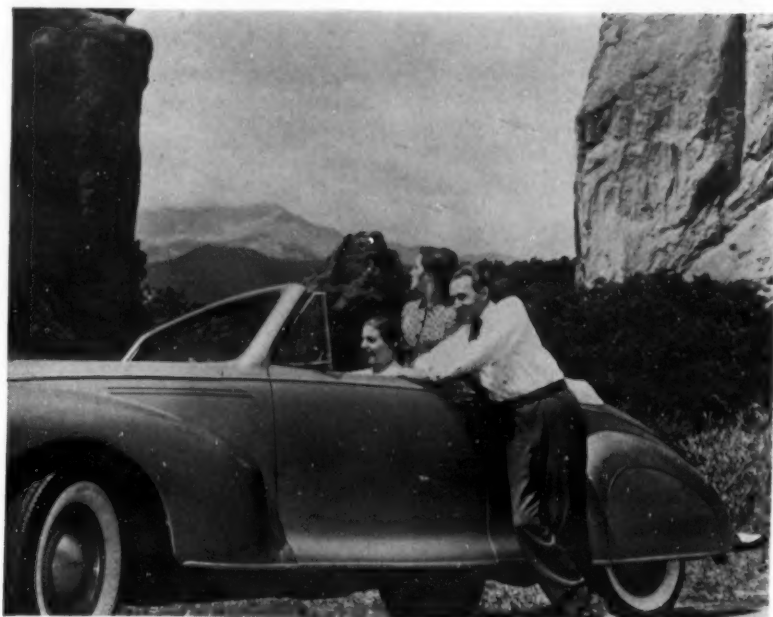
Dvořák's triumphant years in America were the climax of his career, though in the decade left to him he continued to compose and was the recipient of many honors in his own country. He became head of the National School of Music in Prague and served as a member of the Bohemian Parliament—a fellow parliamentarian at the time being Thomas G. Masaryk, subsequently first president of the Czechoslovakian Republic. Later, by appointment of the Emperor Franz Joseph, Dvořák was made an honorary member of the Austrian House of Lords. His sixtieth birthday (1901) was celebrated by a great music festival in Prague. Three years later he died suddenly while dining with his family.

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Marcel Hubert (Right) with Yovan Rodenkovitch, President of the Gloucester Society of Artists



Mary Hopple Keeps "Binkie" in the Picture at Lake Kezar, Me.



The Wood Pile Holds No Terror for Sascha Bernstein, Summering at the Berkshires



Agnes Davis (Right) and Louise Haydan, in New Hampshire, Bag a Porcupine



Ada Belle Files in Front of the Bellas Artes in Mexico City, D. F.



Rene Le Roy, Flutist, (Left) with Leslie Jones, Director of Music at St. George School in Newport, R. I.



Stell Andersen during a Summer Vacation Interlude at Bennington, Vt.



Gyorgy Sandor Is Helped Out of a Rut by Central American Farmers. The Mud Hole Interrupted the Pianist's Trip from Guatemala to Costa Rica

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NEW YORK LEWISOHN STADIUM—August 6th

"Indeed, the whole evening was a triumph for Miss Traubel, her singing captured the audience. Her voice was clear, secure and beautifully produced—and always her voice was colored by the feeling she was expressing at the moment, whether it was Elizabeth's joy or the transfiguring emotion of Bruennhilde."—*Times*

"In the scheduled portion of the all-Wagner program she tossed off free, ringing, rounded A's and B's as easily as so many sneezes. Then, to display the other extreme of her vocal resources, she offered as an encore 'Deep River' in D-flat major—the key usually favored by contraltos."—*Post*

"But when you get a voice that is magnificently placed, always squarely in tune and apparently produced without strain, there is little music more overpowering than Wagner's great, heroic passages. Helen Traubel demonstrated this fact once again last night at the Lewisohn Stadium . . . Miss Traubel sings to beat the band."—*PM*

CHICAGO RAVINIA FESTIVAL—August 9th and 10th

"Miss Traubel, American dramatic soprano, burst upon us like the veritable Bruennhilde she is; goddess-like of figure and goddess-like in voice, she completely stunned us by the majesty of a vocal mastery beyond compare."—*Herald-American*

"Helen Traubel came, sang and triumphed in her first concert appearances here in the closing programs of the Chicago Symphony's festival at Ravinia. If you can take my word for it, there is nothing and nobody like her. . . . In workmanship hers is the one perfect and flawless example of bel canto that is to be heard today."—*Daily News*

"Mme. Traubel has one of those unbelievable voices of the golden era, a huge, voluminous dramatic soprano apparently endless in range, exultant in sweep, heroic in texture. . . . What magnificent, what toweringly triumphant Wagner. . . . This, to me, was the triumph of the season."—*Journal of Commerce*

SAN RAFAEL FESTIVAL—August 17th

"Helen Traubel, Metropolitan soprano who has been termed the peer of Flagstad, Nordica and others of the higher brackets of song, delighted thousands. The Traubel voice has extraordinary power, range and beauty is brilliantly clear . . . her tonal production was certain in either dramatic or pianissimo passages."—*San Francisco Call-Bulletin*

"Both the program and its rendition were remarkable for variety and scope. Undoubtedly Helen Traubel possesses one of the most magnificent voices of this or any other period."—*San Francisco Argonaut*

"They opened their hearts to let in a new musical personality—Helen Traubel, gracious soprano of the Metropolitan Opera Company. The power and warmth of her glorious voice filled every corner of the Meadows. Never have the songs of Beethoven, Schubert and Strauss been sung more reverently and tenderly than Traubel sang them yesterday afternoon."—*San Rafael Independent*

HOLLYWOOD BOWL—August 28th

"Traubel's magnificent voice emerged from the strings, there was natural singing for any listener to wonder at. The Wagner excerpts sounded unquestionably right in the Bowl with the staunch, true voice of Traubel ringing out across the space. . . . I do not remember a voice of such resonance and power in the twenty years I have heard singers here."—*The Times*

"Helen Traubel's debut in the Hollywood Bowl last night won the singer an ovation from a large and discriminating audience as she once more proved herself the leading dramatic soprano of the era as soloist in an all-Wagner program splendidly directed by John Barbirolli."—*Citizen-News*

"There was vividly released joy in the 'Tannhauser' aria. As Isolde, the soprano suffered in crushed pride and anguish and bitter passion. Traubel's 'Sieglinde' breathed exaltation. However, it was in the profound 'Gotterdammerung' finale that the singer turned into the vocal priestess."—*Daily News*

SANTA BARBARA BOWL—August 30th

"A new star crossed the horizon and was taken into the hearts of everyone. Traubel's glorious voice floating out on the night air was magnificent in the operatic arias and blended in subtle delicacy with the orchestral music in the Strauss 'Morgen'. It brought cries of 'Bravo!' from the audience and persistent applause."—*Santa Barbara Sunday News*

"In 'Dich, theure Halle' one became aware of the unlimited strength and vitality of the singer and of her fine aptitude as an interpreter of Wagnerian roles. The audience responded with such obvious delight and cries of 'bravo' that Miss Traubel sang, as an encore, 'Du bist der Lenz' from 'Die Walkure' and again captivated her hearers."—*Santa Barbara News-Press*

"Traubel, whose superb vocal craft makes headlines in today's music world, sang Wagner and Strauss with calm inner conviction. The reserve of her intense feeling often demands a reciprocal approach on the part of the listener—but this is deeply repaid, for the simplicity of this woman is an inspiration and the instrumental use of her golden voice a lesson to all singers."—*Los Angeles Times*

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